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VOL. LXX.—NO. 4.

NEW YORK, WEDNESDAY, JANUARY 27, 1915.

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BERLIN HEARS OF THE DEATH OF STAVENHAGEN.

Noted German Pianist Dies in Geneva—Busoni's Fresh Triumphs in Berlin—Nikisch's Beethoven Readings—Von Reuter as Violinist and War Author—Blüthner Concerts Gain Attendance—German Capital Puts No Ban on English Language.

Jenaerstrasse 21,
Berlin, W., December 27, 1914.

From Geneva comes the sad news that Bernhard Stavenhagen died there yesterday of inflammation of the lungs. Justly celebrated both as pianist and conductor, Stavenhagen, though a German, had made himself during the last ten years one of the greatest factors in the musical life of Switzerland. He was Liszt's last pupil.

Stavenhagen was born in Greiz, November 25, 1862, and graduated from the Berlin Royal High School of Music, being one of the very few famous pupils turned out by that institution. He won the Mendelssohn prize in Berlin, 1880. After touring Europe and the United States (1894-95), Stavenhagen became court conductor at Weimar, and later at Munich, where he also headed the Royal Academy for a while. He composed a piano concerto, songs, etc.

BUSONI ACCLAIMED IN BERLIN.

Busoni! What magic there is in that name! This great Italian has come to be the veritable idol of the Berlin public. The famous pianist gave a farewell recital before his departure for America on December 12, and crowds of would be late ticket purchasers were turned away from the box office on the day of the concert. That was the second time this season when the sign "sold out," so beloved of all concertizing artists, graced the box office at Beethoven Hall.

This was Busoni's seventh public appearance since the season began—four times as pianist and three times as conductor. He gave a Bach recital in October; he appeared as soloist with the Royal Orchestra under Richard Strauss the same month; he also was the principal soloist of a big concert given for one of the war charity funds with the Philharmonic Orchestra; he conducted for his two pupils, Augusta Cottlow and Egon Petrie, and, further, for his distinguished colleague, Xaver Scharwenka.

Last Saturday's recital, however, was the climax of all of Busoni's achievements in Berlin during the last three months. The great artist was in one of those rare moods which seem to be vouchsafed to him by special Providence, and he cast an irresistible spell over his audience, which, by the way, was one of the most remarkable I ever saw in a Berlin concert hall. Every pianist from Carl Klindworth, bowed down by his fourscore and four years, to Claudio Arrau, the wonderful ten year old prodigy, about whom I wrote last week, was present. I have never before seen so many well known pianists in Beethoven Hall. They all can learn something when Busoni plays.

His program was as follows: "Capriccio on the Journey of a Much Beloved Brother," Bach; sonata in C minor, op. 111, Beethoven; "Fantasiestücke," Schumann; "Motor Perpetuo," Weber; two dance pieces, "Waffentanz," "Friedenstanz," Busoni; rhapsody, "Forgotten Waltz," "Sonnet de Pétrarca," "Au bord d'une source," Liszt, and "Forelle" and "Erkling," Schubert-Liszt.

The Bach capriccio was heard from Busoni here in October, when he introduced it to the Berlin public. I wrote about it at that time. As a Bach player Busoni stands toweringly high. His playing of the great Beethoven sonata was individual and wonderfully vital. Busoni has his own ideas about Beethoven, but there is a great intellectual uplift in these ideas. Charming beyond description were his renditions of the eight Schumann numbers. What wealth of tone color! What a world of contrast between the yearning dreaminess of his "Warum" and the fire and virility of his "Aufschwung." I never heard Weber's "Perpetual Movement" played with such speed and clearness. Busoni's own compositions are effective pieces, and as to his Liszt playing, what more can be said about that, since the whole musical world long since has gone into raptures over it?

The illustrious pianist received a great ovation, and the critics were uniformly enthusiastic. The Lokalanzeiger

calls him "the second Liszt," and the other papers without exception write that he stands in a class by himself. Busoni is one of the greatest musical personalities of our days.

NIKISCH'S BEETHOVEN READINGS.

The third Nikisch Philharmonic concert was also an event of unusual importance. It is interesting and inspiring in these trying times to witness the German public turn back to its great classics for consolation and inspiration. Beethoven in particular now dominates the musical situation. Contemporaneous composers get but a slight hearing in these times, and even Richard Strauss is for the moment well nigh forgotten. There seems to be a universal cry for Beethoven, and the greatest of all composers never fails to draw out full houses if the artists presenting him are of a rank that ensures first class performances.

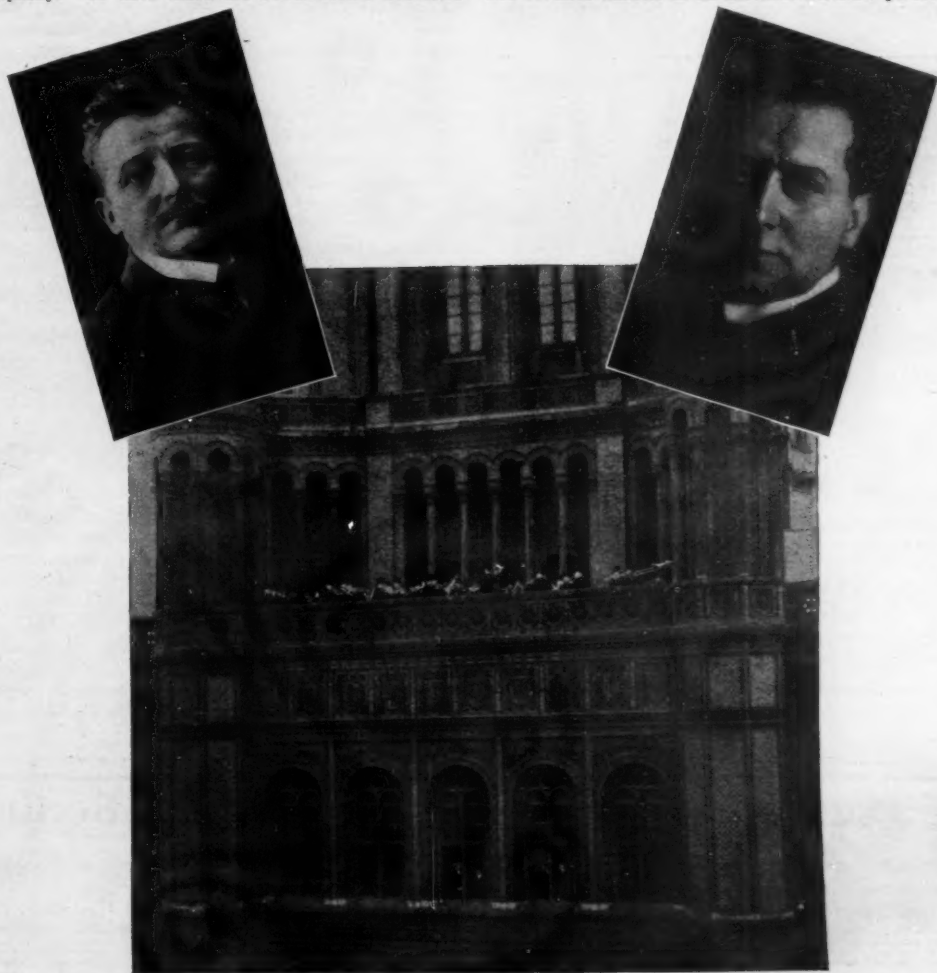
It was a Beethoven program that Nikisch gave us on Sunday and Monday last, December 13 and 14, a program that was made up in its three principal numbers of three of the master's most popular works—the E flat piano concerto, the "Leonora" overture, No. 3, and the C minor symphony. To have heard the Philharmonic Orchestra

under Nikisch play this overture and this symphony last Monday evening I consider one of the greatest events in all my musical experiences. I have heard Nikisch render both compositions time and again, but never have I heard him present either work as he did on this occasion. There was something transcendental, something sublime, something beyond power of words to describe in the depth and intense fervor of Nikisch's readings at this concert. The whole great audience, that filled the big hall of the Philharmonic to its uttermost capacity, was lifted up to the highest spheres. It was an occasion long to be remembered.

The soloist was Teresa Carreño, who, because of an injured wrist, was heard at great disadvantage. There was a noticeable lack of force and virility in her playing. The program was opened by the seldom heard overture to Beethoven's "Die Geschöpfe des Prometheus." The interest of the evening, however, was centered in the "Leonora" overture and the fifth symphony. The Beethoven program was given in commemoration of the composer's birthday, which occurred on December 16.

KNOTE SINGS FOR EMDEN FUND.

A very successful concert was given by Heinrich Knote, the well known Wagnerian tenor from Munich, who sang at Blüthner Hall for the benefit of the widows and orphans of the officers and men lost on the Emden. Knote was in exceptionally fine voice. His voice is predestined by nature for Wagner's heroic roles, and during the last few years he has improved greatly his vocal technic and his means of dynamic expression. Very impressive was his rendition of Weber's "Gebet vor der Schlacht." The tenor had the assistance of Michael Raucheisen, an accompanist whom Knote brought over from Munich, and who not only gave him admirable support in the vocal numbers but also revealed himself as an excellent ensemble performer.



A SPECIAL MORNING CONCERT ON THE BALCONY OF THE BERLIN CITY HALL
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BERNHARD STAVENHAGEN.

The celebrated pianist and conductor, who passed away on December 26 at Geneva. Stavenhagen was Liszt's best pupil.

CARL FLESCH.

The famous Hungarian violinist, who has been engaged to play with all of the principal orchestral societies of Germany this season. Flesch was compelled to cancel his American tour, as the Hungarian Government would not give him a pass.

being in this respect a much greater artist than the violinist, Herma Studeny, with whom he played a sonata, and Marie Bergwein, the well known Berlin pianist, who did several solo numbers. He earned no small share of the evening's applause.

SISTERMANS REVIVES BACH.

Another successful vocal recital was given by Anton Sistermans, the distinguished Dutch basso, who has made his home in Berlin for the last twenty years or more. He began his program with a little known cantata by Bach entitled "Der Friede sei mit Dir" for bass, violin solo and chorus. Then followed Brahms' "Vier ernste Gesänge," which have always been a specialty with Sistermans, and of which he gave a most excellent account.

Lieder of Gernsheim were of interest because the aged composer himself accompanied with an astonishing amount of enthusiasm and fire for his seventy-five years. Variety was afforded by Mozart's charming duo in D flat major for violin and viola, which was beautifully played by the brothers Carl and Fridolin Klingler. An eternal refreshing spring of melody flows from the forgotten sonata.

VON REUTER'S CONCERT.

The American violinist gave a concert at Beethoven Hall on Friday, when he had the assistance of Paul Goldschmidt, pianist, and Wilhelm Scholz, accompanist. Von Reuter is the first American to give a concert in Berlin this season since Augusta Cottlow appeared in October. His program comprised Mozart's A major concerto, the Bach chaconne and Raff's "Liebesfee." At the close of the

program he also was heard with Paul Goldschmidt in an excellent rendition of the "Kreutzer" sonata. Von Reuter has published here in Berlin in English a series of exceedingly well written, interesting and convincing pamphlets on the war, its causes and its progress. He is a native American, but is thoroughly convinced, as his writings show, of the justness of the German cause. Von Reuter gave a very fine account of the three solo numbers. The difficult "Liebesfee" has not been heard here since Sarasate last played it; it always was a great favorite with the celebrated Spaniard. Personally I always found it a dull composition. Von Reuter mastered its technical difficulties with great ease and made as much of it as could be made considering that it is an uninspired piece of music. Between the concerto and the chaconne Paul Goldschmidt gave an admirable performance of Chopin's B flat minor sonata. The accompanist, Wilhelm Scholz, distinguished himself quite as much as did either of the soloists. He is an uncommonly fine pianist and a musician to his finger tips. He played the piano part in the Mozart concerto with great delicacy and refinement and in true Mozartian spirit.

BLÜTHNER PLAYERS IN NINTH SYMPHONY.

The weekly Sunday evening concerts of the Blüthner Orchestra are gradually gaining in popularity, although they do not yet compete with the famous Philharmonic Pops. Last Sunday evening's concert was of particular interest because a Beethoven program was given, consisting of the third "Leonora" overture and the ninth symphony, in which the orchestra had the assistance of the Bruno Kittel Choir. Kittel conducted the entire program and demonstrated in the overture that he is thoroughly familiar with his Beethoven. He gave a very commendable performance of the ninth symphony. It certainly was a portentous program for a Sunday evening popular concert. It was given for a charitable purpose and was well attended.

NEW WAR MUSIC.

Waldemar von Bausnern, the director of the Grand-ducal School of Music in Weimar, has just completed several novelties of a patriotic character, including a war hymn entitled "Storm," for male chorus and orchestra; a prelude, fugue and finale, called "1914," for two pianos; an octet for piano, string and wind instruments, entitled "Dem Lande meiner Kindheit" (Austria); a small volume of war songs, to which he has given the name "Empor mein Volk!" and a four part male chorus, "To the Fallen Heroes." These will all be heard during the winter.

A NOTED BACH CONNOISSEUR.

Philipp Wolfrum, of Heidelberg, celebrated his sixtieth birthday on December 17. Wolfrum is one of Germany's best known musicians, having long since earned a national reputation in a sixfold capacity—as conductor, as organist, as composer, as pianist, as musical literateur and, above all, as a Bach enthusiast and connoisseur. But whereas Wolfrum's name is well known throughout the Fatherland little is known about him in America, and for this reason I am giving more than passing attention to his sixtieth birthday.

As a composer Wolfrum has attracted attention chiefly with his oratorio, "Weihnachtsmysterium," and with his compositions for organ. He also has written numerous chamber music works. For many years he was conductor of the Bach Society in Heidelberg, which gives ten subscription concerts annually, a large number for a town that has only 55,000 inhabitants. All his life Wolfrum has been an enthusiastic student of Bach, and his essays on the great cantor are very original and exceedingly interesting. He is a man who has done original thinking along many different lines. He it was who first suggested the idea of a hidden orchestra in concerts. He was working on the supposition that one could listen to music with greater concentration if the performers were not seen. Some years ago I personally attended a concert at Heidelberg at a music festival and for the first and only time in my life listened to a hidden orchestra in concert throughout an entire program. The system did not work, however, as Wolfrum had intended it should. Personally, I found it

more difficult to listen to the music in a darkened auditorium and with nothing to attract the eye, and this seems to have been the general impression. At any rate, the hidden orchestra in a darkened concert room has not come to stay. But Wolfrum has been a factor in the contemporaneous musical life, and, above all, the town of Heidelberg owes its reputation in a musical way almost entirely to his efforts.

SPEAKING ENGLISH IN BERLIN.

In the London papers, which I read regularly, I found some amazing assertions. The Daily Mail recently stated that any one speaking English in the streets of Berlin was mobbed. Now my wife and I have ever since the beginning of the war moved very freely about Berlin, and everywhere, not only in the streets, but in the electric trams, in the subway, in the concert halls and opera houses, in the cafes, in fact, everywhere we go we invariably speak English to each other, as this is our mother tongue, and not once during the four and a half months of the war has there been even a protest raised, although hundreds, yes, thousands, of Germans have heard us speaking English. So much for the veracity of the Daily Mail report. But this is only one of many reports equally untrue. Nor do we carry anything showing visibly that we are Americans. During the first two or three days of the war it was not advisable to speak English publicly because of the heated state of public opinion, but that is all over now. One can speak even French or Russian here and not attract the slightest attention. There is nothing petty about the Germans in these things.

ARTHUR M. ABELL.

Cecil Fanning Sings with Troy Society.

Few vocal societies in the United States can boast of so long a career as the Troy Vocal Society, Troy, N. Y., which ended its fortieth year of existence by a splendid concert, given on the evening of January 13. The Troy Vocal Society seems to be at the zenith of its career, and the appreciation of its standing in Troy was expressed by a large and enthusiastic audience, which completely filled Music Hall. The banquet which followed at the Troy Club was an occasion of unusual interest. Four of the charter members who are still active in the society were present.

Cecil Fanning, the baritone soloist of the evening, scored another of his great successes. What the audience thought of him is ably expressed in the following criticisms:

A dramatic vocalist, a combination of singer and actor, with a big voice, a young entertainer with the finesse of a veteran, was disclosed in Cecil Fanning, baritone. This pleasing gentleman is worth two of the ordinary singers because he has not only tone, but descriptive power, aided by gesture. The expressiveness of Mr. Fanning's voice is marvelous, and while it is full and rich he can subdue it to a whisper or make it break into a laugh or fade in a sigh. This pictorial gift adds greatly to the interpretation and to the interest of the audience. Mr. Fanning, who has just returned from a successful tour in Europe, started his program energetically with the prologue to "I Pagliacci," sung in English. "The Sands of Dee," by Frederick Clay, showed the variety of the singer's art. "A Song of India," Rimsky-Korsakoff, was a surprising illustration of delicate runs given by a heavy male voice. Loewe's songs, "Henry the Fowler" and "Edward," . . . were really remarkable exhibitions of dramatic power and vocal modulation. . . . Two old French songs, with excellent diction and vivacious gesticulation, were exquisite, and the old English songs continued to show the aggressiveness of dramatic perception and the diversity of a voice trained to variety in expression. Mr. Fanning, who also took the solo part in the stirring "Song of Ancestry," Saint-Saëns, had a brilliant and helpful accompanist in his teacher, H. B. Turpin, of Dayton, Ohio.—Troy Times, January 14, 1915.

With a burst of song Mr. Fanning literally took Trojan music lovers by storm. His first effort was Leoncavallo's "I Pagliacci" (prologue), wherein he proved himself an individualistic artist. With wonderful modulation and voice control Mr. Fanning added the personal equation of the true actor. His numbers, nearly all of which were of the same style and affording plenty of opportunity for the display of a vivacious personality, followed in quick succession. "The Sands of Dee" (Kingsley), Frederick Clay; "A Song of India," Rimsky-Korsakoff; "Henry the Fowler," Carl Loewe, and "Edward" (Percy's Reliques), Carl Loewe, were given with unending humor, purity of tone and sweetness blended with remarkable force and gusto. But five numbers could not satisfy an audience that had once had a taste of such a personality. . . .

Mr. Fanning was again introduced in five numbers, which were even more effective than the first. "Le Petit Bois d'Aour" and "Le Cycle Du-Vin," from the old French, were presented with action as they were given when written before the introduction of the piano. In the second song the planting of the seed, the growth of the vine and picking and treading of the grapes were portrayed with a daintiness and humor that was climaxed in a long draught of the imaginary nectar. "Dame Durden" and "No, John! No!" from the old English and "The Last Leaf," Sidney Homer, were given with the same satisfaction to the audience who called loudly for an encore.—Troy Record, January 14, 1915. (Advertisement.)

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Katharine Goodson's Concert Successes.

The concert of Miss Katharine Goodson, pianist, last night, in Bailey Hall, furnished another of the bright spots in Ithaca music circles.

It was practically perfect. In fact it is hard to tell how it could have been improved.

Miss Goodson's touch was artistic from a light pianissimo trill to a heavy fortissimo phrase. Liszt's "Rhapsodie No. 2," the biggest



KATHARINE GOODSON.

number of her program, which grew more pretentious as it progressed, gave her a wonderful range of playing.

She was above technic, playing with a wonderful naturalness, and was the master of both the instrument and the works interpreted.—Ithaca (N. Y.) Daily News, January 13, 1915.

The concert of Miss Goodson, last evening, the fourth in the series of the year's University concerts, was artistically a thorough success.

Miss Goodson's playing has all the necessary attributes of greatness, of thorough musical spirit, and perfect technic. The Chopin group appealed most to the audience, and deservedly so; the great fantasia was interpreted with poetic beauty, and the rarely heard A minor Mazurka, while not characteristic of Chopin's genre, was extremely well played.—Cornell Daily Sun, Ithaca, N. Y., January 13, 1915.

The concert given in Bailey Hall, last evening, by Katharine Goodson, pianist, was a delightful treat.

It was the first appearance of Miss Goodson before an Ithaca audience, but her sixth tour of the United States and Canada. Miss Goodson found her way direct to the hearts of the audience through the splendid pianissimo effects and the wonderfully sweet singing tones of the instrument which so few artists possess the ability to produce.

In the Chopin group, fantasia in A minor, op. 49; mazurka in A minor (seldom heard), and scherzo in B flat minor, the singing legato which is so characteristic of the Chopin compositions, was always present, and there was a delightful overlapping and blending of tones to an extent that is rarely heard. Just the correct shading from forte to piano seemed to be always present in Miss Goodson's playing.

So enthusiastic was the audience at the end of the program that Miss Goodson responded with etude in C major, by Chopin, as an encore.—Ithaca (N. Y.) Journal, January 13, 1915.

Katharine Goodson was given an even warmer welcome Saturday evening in Osborne Hall than she was accorded last year. And if such a thing were possible, the program rendered Saturday eclipsed that of the season previous. The audience was so thrilled by the display of genius, that, after the closing number, when the artist quitted the stage, the hearers refused to leave the building. Several minutes of thunderous applause literally forced Miss Goodson to reveal just a little more of the wonderful talent which has made her a pianist almost without a peer.

Perfection in technic was a thing long ago attained by Miss Goodson. Marvelous shading and tone coloring were the characteristics which made the recital memorable.

The program was opened by three compositions of Brahms. The slow and soft intermezzo in B minor was rendered with great delicacy and tone coloring. Immediately following, it was the intermezzo in C major, played with fire and dash, which brought out to best advantage all the brightness and sparkle of the piece. Then came the rhapsodie in E flat major, probably the most difficult composition rendered during the evening, with its call for vast endurance on the part of the executant. The ponderous notes of the composition displayed to full advantage the Leschetizky method of heavy chord playing.

Miss Goodson rendered with true inspiration Beethoven's "Moon-light Sonata" in C sharp minor.

The mazurka in A minor by Chopin, the pianist played with real delicacy. The final offering from Chopin was the scherzo in

B flat minor, always a favorite. It was rendered with an abandon and dash and taken at a tremendous tempo, as a fitting close to the pieces of the ancient composers.

The audience was almost lifted from its feet by the majesty of the offering, and after appreciative and insistent applause, Miss Goodson as an encore played the magnificent "Second Rhapsodie" by Liszt.—Auburn (N. Y.) Citizen, January 10, 1915.

The audience which gathered Saturday evening in Osborne Hall to listen to the piano recital by Katharine Goodson was, if we mistake not, the most numerous that has been seen at any of the entertainments under the auspices of the Auburn Morning Musicales.

Miss Goodson is certainly one of the greatest pianists that has ever appeared here and the advance notices were quite justified in comparing her with Paderewski. Her technic is of the most modern type. It is scarcely necessary to state that her execution was faultless, even at the highest speed and the most difficult passages—in short, her equipment as a concert pianist—is practically perfect, including in addition to technical proficiency a pleasing personality and impressive stage presence.

The first group of pieces consisted of two intermezzos and a rhapsodie by Brahms. Brahms, as a writer for the piano, in spite of the great intrinsic beauty and worth of his musical ideas, is not always happy in his treatment of the instrument. Nevertheless, when executed by a consummate artist like Miss Goodson, we are unconscious of any of these drawbacks, and Brahms' music certainly "leaves a good taste in the mouth."

She brought the program to a brilliant close with the well known and showy tarantelle, "Venice and Naples," by Liszt, after which Miss Goodson responded to an enthusiastic encore with Liszt's "Second Rhapsodie." Near the close of the program, Miss Goodson was the recipient of a beautiful bouquet of roses.—Auburn (N. Y.) Advertiser-Journal January 10, 1915. (Advertisement.)

Artists Assist at Galicia Benefit.

On Tuesday evening, January 19, at Carnegie Hall, New York, a concert for the benefit of the widows and orphans in Galicia was given by Marie Rappold, soprano; Zofia Naimska, pianist; Adamo Didur, basso, and the Ukrainian Chorus under the direction of M. Hundycz.

Mme. Rappold's numbers were "Vissi d'Arte" (Puccini), "Ave Maria" (Bach-Gounod), "Jean" (Spross), "Two Roses" (Gilberté) and "Spring Song" (Huntington Woodman). Her consummate art and delightful personality have made her a favorite with the general public, and her audience upon this occasion accorded her a warm welcome and heartily applauded her numbers. The group by American composers was particularly enjoyed, evoking such persistent applause that she was persuaded to add another number in the same language.

Two Chopin numbers, also one by Michalowski and one by Paderewski were offered by Miss Naimska, who interpreted each with intelligence and charm, displaying excellent technic.

Mr. Didur's contribution to the program consisted of two Ukrainian folksongs, two Polish and one in Russian by Moussorgski. He was especially successful in the latter, which he repeated much to the delight of his enthusiastic audience.

Their native folksongs, the translated titles of which were "Evening Song" (P. I. Niszezynski), "The Willow" (W. Kumanowski), "Street Song" (F. Kolesa), and "The Last Will" (M. Werbicki) were given by the chorus which did some excellent work under the spirited direction of Mr. Hundycz.

Arrayed in their quaint native costumes, the predominating colors of which are red and blue, although there are other colors in abundance, the chorus made a particularly brilliant appearance. Perhaps it would not be out of place here to mention that the name Ukrainian is given to the people who live along the border between Russia and Austria, the section of Europe where the fighting has been fierce and the devastation complete. Although nearly unknown by the general public, this people numbers between thirty-five and forty millions with a language and literature distinctly its own. At one time it was an independent principality, but it finally succumbed to the force of the greater and stronger invaders.

Christine Schutz Gives Satisfaction.

On February 7, the New York musical public will have an opportunity to hear Christine Schutz, the contralto, when she will appear in concert with the New York Liederkranz. Miss Schutz won much enthusiasm from the public and praise from the press following her appearance with the Mozart Club of Pittsburgh, Pa., when she was the contralto soloist in the production of "Cinderella" given by that organization. Another well known soloist who was heard at that time was Vera Kaighn, soprano. This is what the press of the "Smoky City" said of Miss Schutz's performance:

Miss Schutz has a rich and vibrant voice and met the demands of the music superbly. Her voice was beautifully responsive and sympathetic, carrying always that delicate and fragile sense of im-

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molation which the music required. It is to be hoped that she will be heard in Pittsburgh soon again.—Dispatch.

Christine Schutz, as the "Fairy Queen," used her delightful contralto voice to good advantage.—Chronicle Telegraph.

A distinct success was scored by Christine Schutz, contralto in the role of the "Fairy Queen."—Press.

Christine Schutz, contralto, carried off honors by her finished performance of the part of the "Fairy Queen."—Post.

Miss Schutz interpreted the music in a thoroughly capable manner. She has splendid dramatic quality.—Sun.

The Troy (N. Y.) Record spoke of her "rich contralto, marked by power, range and wealth of expression," and of the "most favorable impression" which she made when she appeared there as soloist in the performance of "The Messiah" by the Troy Choral Club. The other soloists



NOVEMBER 27, 1914, AT MOZART CONCERT, PITTSBURGH, CARNEGIE MUSIC HALL.

From left to right: Vera Kaighn, soprano; J. P. McCollum, director; Christine Schutz, contralto.

were Marie Stoddard, soprano; Reed Miller, tenor, and Wilfred Glenn, bass.

Vera Kaighn, who sings in the First Presbyterian Church, Pittsburgh, is said to be the highest paid soprano in this country. (Advertisement.)

Whitworth College Hears Artists.

Brookhaven, Miss., January 18, 1915.

On January 15, Ossip Gabrilowitsch played before the young ladies of Whitworth College. This masterly delivered program opened with Beethoven's sonata, "Pathétique," followed by Schumann's "Symphonic Variations." Then came a group by Fauré, Smetana and Grainger, and works by Chopin closed the program.

On January 14 Jenny Dufau, soprano of the Chicago-Philadelphia Opera Company, was heard in concert here. Her whole program was well chosen, but she was perhaps at her best in the "Traviata" aria. The audiences were splendid and appreciative at both concerts.

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Edward Strong, tenor 14 years, 5th Ave. Pres. Church, N. Y.
Eleanor Cochran, soprano, Dantzig Opera, Germany
Helen Summers, contralto, Cassel Opera, Germany
Olive Ulrich, soprano, Hammerstein Opera Company
Wm. Bonner, tenor, Rutgers Pres. Church, N. Y.

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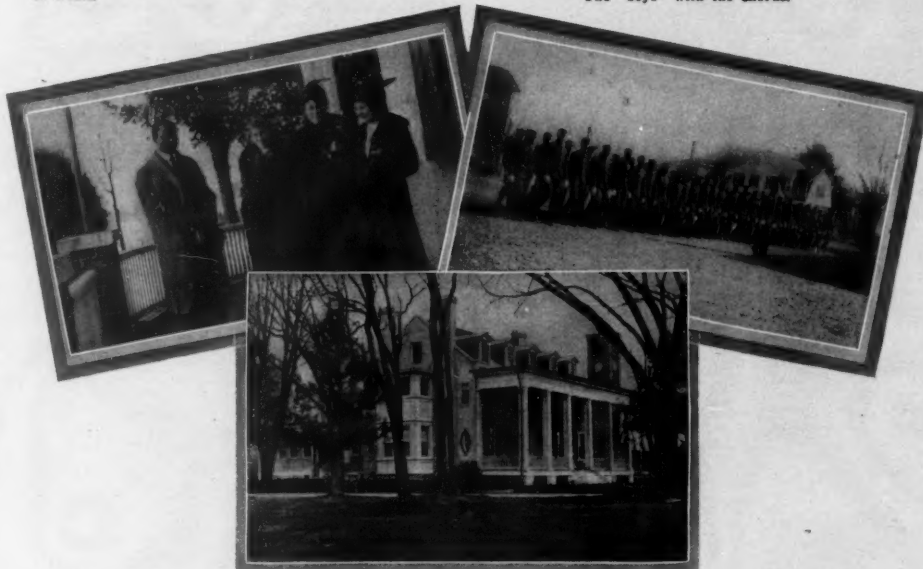
Mme. Artha Williston, the brilliant soprano, was a Festival triumph at the Saturday afternoon performance. Her rendition of Elsa's Dream was most charming, the audience encoring her with enthusiasm. Mme. Williston's dramatic soprano voice delighted all who were within hearing.

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SNAPSHOTS TAKEN AT HAMPTON, VA., MUSIC FESTIVAL.
Right to left: Helen Ware, Miss Drew, vocal teacher, Hampton; Mrs. Frissell, wife of President Frissell; R. N. Dett, director of music.

The "boys" with the chorus.



Mansion House, Hampton Institute, Va., where Helen Ware was entertained.

A VISIT TO "HAPPY TOWN."

Helen Ware Soloist at Hampton Festival—Robert Braun at the Piano.

The music festival held at Hampton, Va., on January 8, proved a great artistic as well as financial success. For many months past Professor Dett had been at work with his chorus of 900 to share the program with Helen Ware, the interpreter of Hungarian and Slav music.

The chorus had prepared a great surprise for Helen Ware, viz., two Hungarian folksongs. These they sang with that wonderful emotional and rhythmic feeling which characterizes the negroes' musical activities in every field.

Helen Ware chose the Saint-Saëns concerto in B minor for her big number, which perhaps more than any of the other modern concertos appeals to music lovers who seek, first and last, melody and rhythm. Helen Ware rose to great heights in her rendition of the concerto, during the last part of which her audience was wrought up with enthusiasm equaled only by that brought forth by her Hungarian numbers.

Robert Braun was given a hearty reception for his musicianly and spirited playing of the solo numbers, as well as the accompaniments for Miss Ware.

Following the impressive singing of the plantation songs of the ensemble chorus, Miss Ware played a group of solos, of which the "Chant Negre" by Kramer and her own arrangement of a Hungarian love song won her rounds of applause.

Mr. Dett's choral arrangement of "Listen to the Lambs" proved a fine work of musicianship, and in conducting it he brought forth from his chorus those splendid nuances of phrasing that have made his work and the excellent chorus famous in musical circles.

When interviewed on her return to New York, Helen Ware was bubbling over with enthusiasm, and spoke of her Hampton experiences with the greatest appreciation.

"I have always been interested in the negroes of our country," said Miss Ware, "and have at all times appreciated their inborn talent for music, therefore it was with great pleasure that I anticipated my visit to Hampton Institute, Va. But I never dreamed of the inspiring sights and sounds that were in store for me.

"The students of Hampton are members of a race which has every reason to be sad and yet they are the gladdest people I know of. They are busy from 5 o'clock in the morning till bedtime, but they sing at their work and are earnest in their studies. They march to luncheon to the time of a splendid band, then as they stand in the great dining hall they chant their thanks for their food. At evening they gather and sing their prayers.

"But a greater treat was in store for me. At the concert 900 of them sang plantation songs, also a great choral developed from one of the songs by Nathaniel Dett, the splendid music director of Hampton school. Such a chorus I have never even imagined. What clear, fresh voices, haunting rhythm, harmony, and, most wonderful of all, the crescendos and decrescendos, the great fortes and whispering pianissimos!

"I was told afterward that they produced the swelling and dying away of a chord by instinct. One by one, without any previous arrangement, they would enter or leave the huge ensemble. One could imagine a great organ played by a hand divine.

"True, they are inspired by their leader or 'major,' a

large, handsome negro, who sings the song over and then begins to conduct.

"It was a new experience for me to be entertained in such royal fashion by my audience. I was confident they were all fellow musicians, and I only hope they enjoyed my performance half as well as I enjoyed theirs.

"The next morning, at 6 o'clock, I was awakened by a muffled roar of laughing, whistling and singing just outside my window. Like a flash it occurred to me that this place was not Hampton, but 'Happy Town.' And it is, because of their instinct for music, rhythm and laughter. They work while they learn and sing while they work. There is music and sunshine everywhere."

How It Sounds.

A recently installed church organ has a low pitched note which is described as a "mighty atmospheric throb of most awesome majesty." That is the way the new member thinks it sounds when he makes his first motion to adjourn the legislature.—Concord Evening Mail.

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Bel Canto Exponent's Work Given Praise.

Helène Maigille, the exponent of the Italian method of bel canto, has been achieving noteworthy success at the Helène Maigille American School of Bel Canto, New York, as evidenced by the following press opinions regarding the work of Dorothy Maynard and Greta Stoeckl, pupils of this expert teacher:

"The third of Tuesday recitals by artist-pupils, occurred on December 22, in the Helène Maigille American School of Bel Canto. Not only was excellence in the art of singing exhibited, but in Dorothy Maynard, a singer and artist of very promising talent, was discovered. The young lady makes a good impression as an artist and gives promise of a splendid career as a recital singer. Under Mme. Maigille's tutelage, a noteworthy improvement in Frl. Maynard's voice was observable. This is good evidence of the method of this school. The singer sang various groups of German, French and English songs and an aria from "Madame Butterfly," and several other songs as encores. Her delivery of the operatic aria and a Brahms song brought her much applause. She was assisted by Greta Stoeckl, one of Mme. Maigille's new pupils, who has a very promising voice. Frl. Maynard will appear in various concerts in the spring."—Staats-Zeitung, January 31, 1914.

"Helène Maigille, originator and director of the Helène Maigille School of Bel Canto, conducted a very successful concert at her studio, on December 22, presenting to the music critics of New York her opera pupils."—Saturday Evening Post, January 2.

"Dorothy Maynard, a pupil of the Helène Maigille School of Bel Canto, No. 134 West Eighty-second street, has been engaged as soloist for the May festival at Nashua, N. H., which will be conducted by E. G. Hood. Miss Maynard, who was heard in several pieces at this school recently, possesses a soprano voice of excellent range and unusual clarity and flexibility."—New York Press.

Wilfried Klamroth Pupils Recital.

Seventeen young singers, of whom two were men, took part in the pupils' recital at the handsome and spacious residence studio of Wilfried Klamroth, New York, January 21. William Wemple, baritone, who has a voice of fine sonority, started the program. Margaret Abbott has a big contralto voice and sang German Lieder especially well. Mrs. M. May sang an aria with much temperament and life. Miss Faunce's personality and articulation were especially noteworthy. Frederika Sims has a beautiful voice of much promise. Miss Thornton's singing of dramatic French songs was altogether unusual. The repose and presence of Elizabeth Jones, allied with a voice of much depth, aroused especial interest. Misses H. Smith and Boudreau, and Mrs. Lindenmeyr also deserve special mention, excelling in various ways.

Beside the foregoing, the following took part in this interesting program, which was heard by a houseful of guests: Misses D. Abbott, L. Trevor, C. Dibble, K. Lawrence, van Lennep, Mmes. Brengle and Ledoux. At the piano were Mrs. Klamroth, Miss Matthews and Mrs. Sheldon. Some points worth mentioning in the singing of these pupils were the distinct enunciation, the excellent articulation of foreign languages as well as English, and the natural manner of all the singers.

Mr. Klamroth announced the numbers, which were selected from modern European and American composers.

Klibansky Studio Items.

At the last studio musicale by Klibansky's pupils, the following pupils sang: Misses W. H. Whipple, Ellen Townsend, Amelia Miller, Valeska Wagner, Y. M. Sternhagen, Genevieve Zielinsky and Elisabeth Townsend. Ellen and Elisabeth Townsend have been engaged to sing February 5 at a concert of the People's League. Lalla B. Cannon has been engaged to sing at concerts arranged by the Pratt Institute, February 6 and February 26, in Brooklyn, N. Y.

Virginia Estille has been engaged for a concert in Lynchburg, Va., Paul Eichhorn will sing February 17 in a concert in Newark. Jean Vincent Cooper will sing January 30, February 6 and 13 in New York. Miss A. Marfield has been engaged to sing at the next musical Sunday, January 31, at Mrs. Ch. L. Sicard's.

The next pupil recitals will be given January 28 at the Wanamaker's Auditorium, and February 13, at the Y. M. C. A. Auditorium, West Fifty-seventh street.

German Conservatory Concert.

A capacity audience listened to a students' concert given by pupils of various ages studying at the New York German Conservatory of Music, College Hall, January 19. On

the program were eight piano solos, four songs, two violin numbers, a harp solo and a string quartet, enlisting the help of a score of instrumentalists and vocal students. It was noteworthy that the names of the participants were well divided as to nationality, being German, Irish, Italian and American. It is indeed a cosmopolitan institution, and the large audience gathered to hear the twelve numbers showed that "hard times" are not affecting the Hein and Fraemcke institutions.

Hiliah H. Smith has a rich voice. Dorothy Flynn gave a brilliant violin performance. Florence A. Gwynne won very hearty applause following her playing of the gavotte by d'Albert and "Wedding Day," by Grieg. She played the most difficult piano numbers on the program, with warm musical expression, showing herself a good student.

Others who took part were Charlotte R. Kellar, Isabella Zimmler, Viola Peters, Louise Heene, Marie C. Cunneen, Miss L. Lindsay, Agnes Flynn, Lillian Kelson, George Bernard, C. Rumpf, and Lupe Requena.

Marcella Craft Wins.

Returning from her Western triumphs Marcella Craft sang in Peoria, Ill., on January 12, to an enthusiastic audience. The newspaper notices were highly complimentary as the following reproductions show:

One of the season's biggest musical successes was the concert last evening in the Mohammed Temple by Marcella Craft, grand opera prima donna under the direction of the Amateur Musical Club. Miss Craft, who is just as good to look upon as she is a lovely singer, has a voice of remarkable volume, which she uses in a thoroughly finished way. It is a clear, pure soprano of beautiful quality.

After hearing her last evening it was not hard to understand just why she has had such pre-eminent success abroad. Miss Craft opened her program with a group of old Italian songs which she sang most capably, but she scored her greatest success in the "Madame Butterfly" group, possibly because "Madame Butterfly" was not only her biggest triumph in the operatic world, but because in the character of Madame Butterfly she put aside her own personality, giving herself up wholly to the spirit of the little Japanese "Butterfly." From the gay, happy entrance of Butterfly



MARCELLA CRAFT.

to the sad, plaintive wail of Piccolo Iddio, "Farewell to the Baby," she was superb, holding her listener with decisive admiration.

Her every number was splendid, displaying her wonderful musical qualifications that come from undeniable gift. Miss Craft was the recipient of great armfuls of exquisite flowers, gifts of admiring friends.—Peoria Journal, January 13, 1915.

Marcella Craft, one of the loveliest and most youthful of America's operatic prime donne, sang to a brilliant audience which filled Mohammed Temple to overflowing with fashion and culture last night.

To a voice of rare purity and sweetness Miss Craft adds the further beauty of a bel canto as smooth and liquid as honey. Her songs are given with such perfection of phrasing and finish that each one is like a finely cut jewel and in spite of the lyric quality of her voice, her operatic training enables her to impart a notable dramatic value to her heavier numbers.

No more admirably selected program has ever been heard in Peoria. The different song groups were not only calculated to show the art of the singers of piquant advantage, but were so cleverly contrasted as to gain greatly enhanced value thereby. The operatic numbers were of exactly the modern brilliancy and smartness which best emphasize the essentially modern art of this charming singer.

Miss Craft created the soprano role of "The Secret of Suzanne," and the colorful and charming music of that role she sings with the most enchanting vivacity and zest, and a freshness and beauty of tone that were delightful to the soul.

Her rendition of "Schlagende Herzen," by Strauss, was so striking as to arouse the audience to a pitch of great enthusiasm, and

a group of Italian songs, notably the much sung "Caro Mio Ben," to which she lent quite new loveliness, by the way, was also a favorite part of the program, the liquid Italian vowels being especially adapted to displaying the rare purity of the singer's voice.

A group of songs by Mrs. H. H. A. Beach were admirably done, and in response to an enraptured encore Miss Craft sang the beloved "The Year's at the Spring," greatly to the delight of her audience.—Peoria Star, January 13, 1915. (Advertisement.)

People's Symphony Chamber-Music Concert.

The third concert of the People's Symphony Auxiliary Club, at Washington Irving High School, New York, Saturday evening, January 16, brought out a large and enthusiastic audience. A beautiful program was given by the St. Cecilia Club, conducted by Victor Harris, and assisted by William Durieux, cellist. The general public seldom has an opportunity to hear this famous club, so the occasion was doubly interesting.

The program opened with Mendelssohn's majestic motet, "Laudate Pueri Dominum," followed by two charming sixteenth century madrigals, by Louis Victor Saar; a lovely "Cossack Cradle Song," by Samuel R. Gaines, and the splendid "Invocation to St. Cecilia," by Victor Harris. The four last named numbers were composed for the St. Cecilia Club, and received their first performance at this concert. They were warmly applauded. The Debussy "Mandoline" and the Strauss "Ständchen" were sung with exquisite delicacy, and both were repeated. The other numbers by the club—"My True Love, Hath My Heart," by Hammond; "A Gypsy Band of Dreams," by Bliss; Brahms' "Der Schmied," and Schütt's brilliant waltz, "The Joy of Spring"—were given with the vocal beauty and artistic finish which distinguish this organization.

Mr. Durieux played two interesting groups, displaying sonorous tone and good technic, particularly in Davidoff's "Am Springbrunnen" and Simon's "Russian Dance." He was obliged to add an extra piece after each group.

The concert was prefaced by a very interesting lecture on "The Song and Aria Form in Instrumental Music," by Franz X. Arens, musical director of the People's Symphony, illustrated by Mr. Durieux. In the intermission Mr. Arens paid a high tribute to the St. Cecilia Club and its conductor, and thanked them for their part in the performance. The audience was highly appreciative and enthusiastic.

Grainger's Works Featured.

Percy Grainger, the young Australian pianist-composer who is to give his first New York recital at Aeolian Hall on the afternoon of February 11, is at present busy at work on two large works for important musical events abroad. One is a work for chorus and orchestra entitled "The Merry Wedding," that Mr. Grainger has been commissioned to write for the English Norwich Festival, and the other is an orchestral work, "The Warriors," which is to have its first performance under the baton of Sir Henry Wood at a symphony concert of the London Queen's Hall Orchestra, next October. This latter work is of a very ornate description and calls for a small orchestra behind the stage as well as that upon the platform, and its score contains work for two pianos and a veritable army of bells, gongs and novel percussion instruments such as the "resonaphone," which was specially built according to Percy Grainger's own ideas.

"The Warriors" is said to rival Schönberg and Scriabine in the iconoclastic modernity of its harmonic, rhythmic and color scheme. At present, Sir Henry Wood, on his tour throughout Great Britain with the Queen's Hall Orchestra, is presenting to English audiences, two of Percy Grainger's most recently completed scores: "Molly on the Shore," newly arranged for full orchestra, and "Colonial Song," a most original composition for two solo voices (who sing without words), harp and orchestra. This latter work will receive its first New York performance at Mr. Grainger's recital on February 11.

Concert for Hebrew Children's Sanitarium.

The Ladies' Aid Society of the Sanitarium for Hebrew Children, of which Mrs. Isaac Boehm is president, will hold its annual musical matinee at the Waldorf-Astoria (Astor Gallery), New York, on Tuesday afternoon, February 2, 1915, at 2 o'clock.

These are the artists who will take part in the program: New York String Quartet, Henri Wolski, first violin; Henri Berchman, second violin; Herman Kolodkin, viola; Victor Lubalin, violoncello; George Dostal, tenor; Vivian Gosnell, bass-baritone; Stella Rubinstein, dramatic soprano; Christine Schutz, contralto; Josef Rosenberg, pianist; Rhea Silberstein, at the piano; R. L. Goldberg, cartoonist of the Evening Mail; Robert Gridley Rendel, and Violet Montague, recent dancers from Ciro's and Theatre Réjane, Paris; Theodore Morse and Arthur Fields, the song writers.

NEW YORK BREVITIES.

Reppert Concert—Ziegler Institute Announcement—Fisk Agency Choir Bureau—Tollefsen Pupils Play—Von Ende Pupil in Yonkers—Notes.

H. H. Reppert, organized, managed, conducted and played at a concert given for German-Austrian charitable purposes, at Central Opera House, January 21, when the following participated in a program which began at 8.30 p. m. and lasted until midnight: Baroness Olga von Tuerk-Rohn and Harriet Behnee, sopranos; Elsie Lawson, piano; Heinrich Meyn, baritone; H. H. Reppert, violinist; Gussie Fraenkel and Emil Greder, actors; the Mozart Damenchor, and Deutsche Kirchenchöre.

A detailed report of this concert will appear in the next issue of the *MUSICAL COURIER*.

There will be benefit concerts at the Lenox Academy of Music, of which Mr. Reppert is director, for Elsie Lawson, February 13 and 14. February 24 Mr. Reppert will give a concert at Central Baptist Church.

ZIEGLER INSTITUTE MATTERS.

Anna E. Ziegler announces spring performances with full stage equipment and orchestra, of scenes from grand operas under the direction of William Schuster, formerly of the Century Opera Company, assisted by Jean Skrobitch, formerly with the Covent Garden Opera Company. The conductors will be Josef Pasternack and Wassili Leps.

Mme. Ziegler will soon lecture on the subject, "The Truth About the Voice." This is a matter of great importance to all singers, and Mme. Ziegler's true understanding and brilliant mind is sure to make it an interesting lecture.

FISK AGENCY CHOIR BUREAU.

The Fisk Agency announces that in connection with its Department of Music, it has established a Church Choir Bureau, under the management of O. J. Ehrgott, bass soloist, instructor in the art of singing and choir director. Auditions by appointment; phone 3971 Gramercy, 156 Fifth avenue, New York.

TOLLEFSEN PUPILS PLAY.

A recital was given by the Music Study Club at the Tollefsen studios, Brooklyn, January 16, by the following, some of whom are pupils of Mr. or Mrs. Tollefsen: Hattie Nadelson, Mabel Wolff, Mrs. M. E. Grant, Roswell Thompson and Louis Zuckerman. Mr. Thompson played Rehfeld's well known "Spanish Dance" very effectively, and Mr. Zuckerman closed the program with brilliant playing of piano compositions by Tchaikowsky and Chopin. The influence on the musical life of Brooklyn by the Tollefsen artist couple is large, and their activities are constantly chronicled in local papers.

VON ENDE PUPIL IN YONKERS.

Bessie Riesberg, violinist, pupil under J. Frank Rice, of the von Ende School of Music, played at C. E. Union, Westminster Presbyterian Church, Yonkers, January 14, accompanied by her sister, Frederika Riesberg. Miss Bessie played Svendsen's "Romance," Beethoven's "Minuet" and MacMillen's "Prairie Flower." This young girl has undoubted musical talent, which is being well developed under the direction of Mr. Rice.

NOTES.

The New Assembly presented the following artists at its January 21 concert, Hotel Plaza: Rubert Henry Whitcomb, Dwight Fiske, Warner M. Hawkins, Mrs. Tyler Dutton, soprano; Frank Nathan Oglesby, tenor; Keith MacDonald, baritone, and Elias Breeskin, violinist. Compositions by the first three men formed an important part of the program.

Protests are still received at the office of the *MUSICAL COURIER* against the most disturbing and widespread habit of ladies knitting during concerts. Dagmar deC. Rübner sends the *MUSICAL COURIER* a well worded communication in which she refers to the spoiling of a Brahms symphony or the singing of Mme. Sembrich and Alma Gluck by the racket caused by the click of needles, and the motions of the knitters' hands. She says, "We musicians find ourselves wishing for a secluded spot in Carnegie Hall reserved for musicians, and away from those who wish to knit. . . . Is it necessary to make a kindergarten out of Carnegie Hall? I feel so sorry for the performers and the poor musicians who have to stand all this. It is an insult to this noble art and should be stopped by the police if necessary." With which the *MUSICAL COURIER* heartily agrees.

Compositions by Frank Howard Warner were interpreted by himself, Mildred Graham Reardon, soprano, and Frank Rogers Hunter, baritone, at the Wanamaker auditorium concert of January 20. Mrs. Reardon sang "We Two Together," which closed the program (a joyous song with triplet accompaniment), very well indeed. "Mother, Good Night," is a sweet song, also sung by the

soprano and was much liked. Mr. Hunter sang "I Know a Little Rose" especially well, and Mr. Warner's playing of his second nocturne was especially applauded. Among well known singers who have used Mr. Werner's songs on their programs are Christine Miller, Edith Chapman Gould, Corrine Welch, Flora Hardie, John Barnes Wells, Elizabeth Dodge and William Wade Hinshaw.

David Sapirstein, pianist, began a series of six daily recitals, January 18, Aeolian Hall, playing works by Schumann, Schubert, Mendelssohn, Scarlatti, Liszt, Karol Szymanowski and a number of modern composers, represented by short compositions. Young Mr. Sapirstein, a talented pianist of pleasant appearance, showed many excellent qualities and produced some unusual effects in Schumann's symphonic etudes. There was a small but attentive audience on hand, which grew in numbers during the course of the recitals.

The New York State Music Teachers' Association is to have its first local gathering at the Musicians' Club, Thursday evening, January 28. Another local association is to be organized to take the place of the late Fraternal Association of Musicians, formerly associated with the New York State organization, but which has now declared itself an independent body. Frederick Schlieder, Mus. Bac., F. A. G. O., is the president of the N. Y. S. M. T. A.

Frank Sheridan, pupil of Louis Stillman, gave a recital at the Wanamaker auditorium, Saturday, January 16.

Amy Grant continues her opera recitals Sundays at 3.30 o'clock at her studio, 78 West Fifty-fifth street.

Samuel A. Baldwin plays a program of organ and orchestral compositions by Handel, Ferrata, Bach, Debussy, Bossi, Dvorák and Thiele on January 31 at 4 o'clock at City College.

The Oratorio Society of Newark gave the annual performance of "The Messiah," December 30, with a double quartet of soloists and orchestra. Among the soloists were Jessie Marshall, soprano; Anna Benedict, contralto, and Samuel Craig, tenor, all of the L. A. Russell studios. Mr. Russell has issued the Studio Bulletin and Review No. 14, which has many items of general interest to musicians and students of music. Of special interest are two open letters to parents and music teachers. This bulletin will be mailed free on request.

Theresa M. Browne, contralto, has issued a circular containing recommendations by prominent organists and press notices praising her singing. She has opened a church, oratorio and concert bureau at 53 East Thirty-fourth street.

Regina Hassler-Fox, contralto, appeared at the concert for the White Plains Hebrew Free School, January 11, in White Plains, when two papers of that city spoke of her singing as follows:

Mme. Fox won a deservedly great ovation by her truly magnificent singing of Verdi's "O Don Fatale."—White Plains Argus.

Mme. Fox then sang an aria from Verdi, "O Don Fatale," in Italian. She was in splendid voice and she was recalled to give an encore, "Mon Coeur S'ouvre à la Voix," from "Samson et Dalila."—White Plains Record.

The following notice has been issued:

The January gathering of the National Association of Organists will be held in Saint Thomas' Church, Fifth avenue, New York, on Monday, January 25, 8 p. m. T. Tertius Noble will play a program of Russian music. Do not miss it.

The February gathering will be held in St. Ann's-on-the-Heights, Tuesday, February 16.

RICHARD KEYS BIGGS,
Chairman Public Meetings Committee.

Mary Helen Howe was the soprano soloist at a grand concert at Waverly Congregational Church, Jersey City, recently. Various papers spoke of her singing, one of which said she received an ovation. She also sang recently at the Cathedral in Baltimore, at a musicale given by her mother, Mrs. Franklin T. Howe, of Brookland, D. C., and various nearby cities and towns.

Bethune Grigor, who is an expert pianist and coach, formerly with the Carl Rosa Opera Company, of London, is located in New York, and plays for the following artists: Nina Dimitrieff, Sophie Taubman, Andrea Sarto, Jerome Uhl, Louis Kreidler and others.

Alice Townsend Woodfin, who has recently moved her studios from the National Arts Club to the corner of Madison avenue and Thirty-third street, has completed an adaptation of Schumann's "Album for the Young" to selections from "Alice in Wonderland," etc. This is arranged in three acts with costumes, etc.

Chester Harrison Corwin, the tenor, of Richmond Hill, L. I., was married January 20 to Emma Sophie Hass.

Would Take No Chances.

"While you are asking papa for my hand in marriage, Philip, I'll be playing something lively on the piano," said the sweet young thing.

"No, I wouldn't do that, Jessica," replied the young man. "You know some people can't keep their feet still when they hear lively music."—Yonkers Statesman.

PHILADELPHIA EVENTS.

Philadelphia, Pa., January 23, 1915.

Members of the Matinee Musical Club received new impetus in their club house project on the occasion of the concert and reception which they held last Tuesday at the Roosevelt. It is literally true that members and friends of the organization gathered in such number as to fill the usually ample concert room of the Chestnut street hotel and overflow into the lobby. As previously announced the club house fund is steadily growing, and it is to be hoped an organization which manifests such unfaithfulness in its weekly meetings shall soon have every facility for the furtherance of its work. Following the concert on Tuesday there was a reception. The program was of great interest, and there was an especially warm welcome for the young baritone, Piotr Wizla, who sang the "Prologue" from "Pagliacci" in costume and later was heard in an aria from Verdi's opera "Nabucco." There was a charming duet by Maud Hanson Pettit and Marie G. Loughney, with a selection from "Madame Butterfly" as the offering. Jenny Kneeder Johnson was heard in "O beaux rêves évanouis," from Saint-Saëns' "Etienne Marcel." Mildred Moore Johnson gave a spirited and able rendition of a Verdi-Liszt "Rigoletto" selection. Emily Stokes Hagar, soprano, and Effie Leland Golz, violinist, completed the program. Mary Miller Mount and Emilie Fricke were the accompanists.

Assisted by Ellis Clark Hammann, Herman Sandby, principal cellist of the Philadelphia Orchestra, gave a recital in Witherspoon Hall last Thursday evening. The Grieg sonata in A minor was the principal number. The popular "Valse Trieste" was one of three Sibelius numbers and Mr. Sandby's own folksong arrangements and "Romance" were also included. Through all the intricacies of the sonata as well as these compositions, Ellis Clark Hammann furnished irreproachable accompaniments. Excellent soloist that he is, Mr. Hammann has won equal repute as an accompanist.

Minnie Leahy Pancoast sang before the Women's Club of Salem, N. J., at a special concert on Monday last. She gave an interesting interpretation of the beautiful Massenet "Elegie," Bohm's "Still wie die Nacht," and several songs of our own Ethelbert Nevin. Agnes McClellan Daulton gave a reading on "The Child in Literature."

Edward Strasser, the brilliant young Philadelphia violinist who has been studying with Henry Schradieck at Combs Conservatory of Music, has signed a contract with a large Chicago bureau for a tour of the country. Mr. Strasser is one of the most finely equipped violinists who have been sent out of Philadelphia in recent years. Not only has he attained a rare degree of technical facility under Schradieck, but in recent years he has developed powers of musical perception of unusual quality.

Lucius Duncan, of Atlanta, Ga., has returned to Combs to resume his studies under Mr. Schradieck. Frederick Schmauch, of Towanda, Pa., has also returned to the conservatory to resume his studies under William Geiger, chief assistant to Schradieck.

A recital of considerable interest was given by Alma Nagel, pianist, in the large concert hall of Combs Conservatory, on Saturday afternoon of this week. She played in excellent style the Beethoven sonata, op. 13, and the prelude and fugue in D minor of Bach. Among her other numbers were three Chopin selections (an etude, a nocturne, and a waltz), Liszt's "Waldeinsrauschen," and three numbers by Gilbert Reynolds Combs, director of the Conservatory. As the final number on the program, Miss Nagel and Edward Strasser gave a highly intelligent rendering of the Grieg sonata for piano and violin, op. 8.

PHILADELPHIA ORCHESTRA NOTES.

Olga Samaroff will be the soloist at the third concert of the Philadelphia Orchestra in Wilmington on January 25.

Ferruccio Busoni and Fritz Kreisler will appear with the orchestra on January 29 and 30 and February 19 and 20, respectively. Florence Hinkle and John F. Braun will be the soloists at the special performance of Mendelssohn's choral symphony "Lobgesang" for the benefit of the Pension Fund of the orchestra on March 4.

The orchestra has been reengaged for a concert at Princeton University on March 23. H. P. QUICKSALL.

S. Wesley Sears' Organ Recital.

S. Wesley Sears, one of Philadelphia's most widely known organists, gave an interesting recital on a new four manual instrument in St. Clement's Church last Wednesday evening. Mr. Sear's program ran through a wide range of purely organ compositions and included also several operatic transcriptions of recognized merit. He played the allegro from the sixth symphony of Widor, an "Andante Cantabile" and the toccata from the fifth symphony of the same composer with telling effect. Holms "Spring Song," a Mozart "Larghetto," the "Coronation March" from Meyerbeer and "The Solemn Melody" of Walford Davies were among other numbers on the program.

Lucy Gates' Deserved Acclaim.

Following her initial appearance before an audience of New York music lovers, Lucy Gates, the young soprano, received these laudatory comments from the press of the metropolis:

The singing of Lucy Gates deserves a little paragraph all its own, for this was virtually the first New York appearance of a girl who, it is said, defied the edict of the Kaiser by returning to America.



LUCY GATES.

Miss Gates did some coloratura singing which made even the Metropolitan stars sit up and take notice. She has a remarkable range, going several notes above high C without difficulty, and her technical equipment is quite astonishing. Best of all, Miss Gates has the kind of personality that "gets across" and makes everything she does seem interesting. Unquestionably she is a singer with a future.—Evening Mail.

Most of the distinguished patrons and patronesses were present and cordially greeted the artists, of whom Lucy Gates was the star. She has a pleasing, flexible voice, and sang the "Lakme" bell song beautifully.—New York Evening Post, December 13, 1914.

Special interest centered in Lucy Gates, reports of whose triumphs as a leading soprano in the Charlottenburg Opera of Berlin had aroused eager expectations. She was announced for only one number, the "Bell" aria from "Lakme." The applause she evoked by her brilliant performance of that difficult selection induced her to sing the "Una voce poco fa" aria as an encore.

Miss Gates has a soprano of peculiarly limpid resonance, which responds to the most difficult technical demands and soars easily upward into the loftiest tonal altitudes. There are no coloratura problems, apparently, which she cannot overcome with absolute ease and precision, and her intonation yesterday in the most exacting passages was flawless. Most remarkable, however, on this occasion were the delicate echo-tones Miss Gates produced in the "Lakme" aria. Her command of mezza-voce, indeed, is quite amazing, and gives her an opportunity to reveal the best qualities of her voice.—New York Press.

For instance, we made the acquaintance of a coloratura singer of exceptional virtuosity and charm, Lucy Gates, who, in the "Bell Song," from "Lakme," and the encore "Una voce poco fa," developed a voice clear as a bell, extraordinarily controlled especially in the high register and a stupendous coloratura. Her success was universal.—New York Staats Zeitung.

Lucy Gates, who captivated the Rubinstein Club by her splendid coloratura singing on Tuesday night, won a new triumph by her repetition of the "Bell Song," from "Lakme."—New York Evening World. (Advertisement.)

Lucy Gates, one of the soloists at the season's first private concert of the Rubinstein Club, at the Waldorf-Astoria, last night, gave an exhibition of coloratura singing the like of which has not been heard in New York for a long time. Her voice, although small, is

clear, limpid, full of color and well under control. . . . The "Bell Song," from "Lakme," was Miss Gates' principal offering. It is understood she is an American refugee driven from European opera houses by the war. She is welcome home.—New York World.

A Chat with Mme. Claussen.

Julia Claussen has been staying in New York City a few weeks this season, while filling engagements and otherwise "visiting" the metropolis. The MUSICAL COURIER interviewer had no difficulty in singling out the tall, distinguished Swedish mezzo-soprano from the other Waldorf-Astoria parlor and lobby guests, as the singer approached for an appointed "chat" in a retired Waldorf-Astoria nook.

The "chat" first turned to Mme. Claussen's engagements, one of the most important being with the New York Philharmonic Orchestra this afternoon, where she is substituting for Mme. Schumann-Heink, when she will sing the Wagner "Fünf Gedichte."

"How do you amuse yourself when not busy with concerts?"

"Oh, I have my piano in my room and practice daily and then my husband and I see the sights of the various cities we visit.

"Our tour, just completed, through the West, brought us to beautiful cities. Portland is lovely—and I have been pleased with my reception by the American people, too.



CAPTAIN AND JULIA CLAUSSEN IN TEXAS.

The above photos of Captain and Julia Claussen, the popular contralto who is touring under the management of Alma Voedisch, of Chicago, were taken in the "wilds" of Texas recently.

"In fact, even when I first came to America, to Chicago, with the Chicago Grand Opera Company, I was happy at the reception every one gave me, from the members of the company to the general public.

"We like your New York City climate," Mme. Claussen nodded to her husband, who was near and included in the "we." "It is so much better than that of Chicago and quite similar to our native Stockholm."

Stockholm suggested Norwegian winter sports.

"Oh, yes, I like sports, all kinds of them, and I think walking is especially good for the singer. It seems to me that American women never walk. They never seem to have the time. They always ride."

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"You have been introducing horse skiing in Chicago recently?"

"It is a favorite Norwegian pastime and very difficult. I have been trying it very successfully in the Chicago parks this winter."

Although Mme. Claussen loves to sing best of all in her native Swedish language, she sings also in Italian, French, German and English with equal facility and includes these languages on her concert programs.

"I sang 'Trovatore' in Swedish in Chicago, and everybody remarked upon the beauty of the language," she narrated with pride. "Oh Swedish is fully as beautiful a language to sing as Italian."

"You are sometimes called a contralto and sometimes mezzo-soprano. Which do you consider yourself to be?"

"Oh, I am a mezzo-soprano, with range from low F to

high C." This enables wide range of selections for the popular singer.

Mme. Claussen said also that she is partial to works by American composers, always including some on her concert programs, MacFadyen's, Mary Turner Salter's and James MacDermid's in particular.

"We shall return to Chicago before very long to our two children, who are in boarding school there." Mme. Claussen, the mother, referred with pride to these "jewels," "Our home is really there, you know."

A luncheon engagement demanded the singer, so the discussion of the more personal side of the artist's life had to be deferred.

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Elsa Fischer with Tonkuenstler Society.

A very interesting program was offered by the Tonkuenstler Society on Tuesday evening, January 19, at Assembly Hall, New York. The opening number, a sonata for piano and violin, E major, op. 50, by Robert Kahn, played by Elsa Fischer and Mrs. William Mason Bennett, was well received. Owing to illness, Carolyn Ortmann could not appear, but in place of her numbers Miss Fischer and Mrs. Bennett played three movements, "Preludium," "Menuet" and "Burlesque" from "Suite" in A minor, op. 103A, by Reger.

Elsa Fischer, the young American violinist, proved once more to be an artist of great resource. Her pure and sympathetic tone, fluent technic and musicianly interpretation won favor among the audience, which rewarded her by bestowing liberal applause. Mrs. Bennett played the piano part with accuracy, and aided materially in the successful production of these works. Lisbet Hoffmann delighted by her performance of Liszt's twelfth rhapsody, receiving much applause. She was compelled to respond with an encore, playing Rubinstein's "Concert Etude," op. 23, No. 2.

The closing number was "Trio Elegique," for piano, violin and violoncello, op. 9, by Rachmaninoff, played by Lisbet Hoffmann, Richard Arnold and William Ebann.

Maitland's Singing Gives Pleasure.

Robert Maitland, following an Aeolian Hall, New York, appearance in December, 1914, won these tributes:

The concert was varied by two groups of songs sung with fine voice and in a noble style by Robert Maitland.—New York Tribune.

Mr. Maitland was hardly rid of a cold contracted two or three days ago, but he was able to prove himself to be an artist of rare worth. His voice is one of fine quality and ample proportions.

He uses it with technical skill and he sings with understanding, taste and feeling.—New York Sun.

Has a voice of fine, rich quality, especially in the lower and middle ranges, and he sang his songs in good style.—New York Times.

Bridgeport, Conn., heard Mr. Maitland in "The Messiah," December 29, 1914, with these results:

Robert Maitland, who sang the bass solos, was received most enthusiastically, as with fervor and beauty of tone quality he sang the difficult bass part. The recitative, "Thus Saith the Lord," and the air, "But Who Shall Abide," was splendid, but he reached a dramatic climax, which was little short of marvelous, in the rendition of "Why Do the Nations?" The very spirit of the times was sung into the lines of this masterful music in which Mr. Maitland made a place for himself in Bridgeport hearts forever.—Evening Post.

Mr. Maitland, the basso, while new to Bridgeport audiences, was cordially received. He created a place for himself by his stirring rendition of "Why Do the Nations?" and "Thus Saith the Lord." His command of the oratorio style is remarkable in many ways. His voice is resonant, his runs sure and smooth, while his delivery had an impressive authority.—Telegram.

Robert Maitland, bass soloist, is very temperamental and entered into the spirit of "The Messiah," giving most artistic interpretation to his solos. His voice was rich in color, and perhaps in none was this shown so much as in the aria, "Why Do the Nations So Furiously Rage Together?" Into his dramatic interpretation one read a deeper meaning at this time. His cadenzas were admirably taken, and called forth much applause from both audience and chorus.—Daily Standard. (Advertisement.)

Mme. Gabrilowitsch's Recital.

Clara Gabrilowitsch will give her second song recital in the Little Theatre, Monday afternoon, February 15, with Ossip Gabrilowitsch playing her accompaniments.

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Facts and Factions.

[From the Pacific Coast Musical Review.]

The MUSICAL COURIER of New York, without being informed as to the local conditions surrounding the Musical Association of San Francisco, jumps at conclusions upon reading occasional comments by the Pacific Coast Musical Review, and instead of asking information, as any dignified music journal that has a local correspondent should do, permits an irresponsible editorial writer to guess and, of course, as necessarily must be the outcome of such promiscuous guessing, he guesses wrong. Says the editorial writer:

Again there is trouble in San Francisco about the conductor of the symphony orchestra, and factions have been formed for or against him. Such conditions are undignified and do much to harm the cause of music in the community where they arise. Whatever the real cause of the difficulties, those who have San Francisco's musical interest at heart should see that they are removed as soon as possible.

Now any one familiar with local conditions can not help but laugh at such a total misconception of the actual state of affairs. In the first place the fact that this paper criticizes the conducting of the leader and the extravagant waste of money does not signify that any factions exist for or against the director. As a matter of fact there are no such factions. And if it is undignified for this paper to speak its mind regarding the artistic merit of the symphony concerts, then it is undignified for the MUSICAL COURIER to speak disparagingly of Walter Damrosch, Victor Herbert, the Metropolitan Opera Company, the New York Philharmonic Orchestra and hundreds of other musical organizations and individuals in New York, as it has done in the past according to a huge file of the papers in our office. The only stand we take is that a symphony orchestra which costs almost \$50,000 for ten concerts or \$5,000 a concert and is not a permanent organization is of no merit to the community. By adding a little more money we could have a permanent orchestra and a leader of international reputation. Only last year the MUSICAL COURIER commended our stand in this respect and said that a ("picked up") orchestra was not a dignified organization, and also that a permanent orchestra should be encouraged in San Francisco. What has happened since to inspire the MUSICAL COURIER to consider something undignified this year which was proper last year?

In conclusion we desire to append the financial statement of the third symphony season (1913-14) given us by one of the guarantors of the society. Here is the statement: To the Members of the Musical Association of San Francisco:

Your board of governors takes pleasure in submitting to you herewith the financial report of the third symphony concert season.

FINANCIAL STATEMENT, THIRD SYMPHONY SEASON.

RECEIPTS.	
Guarantors' deposits	\$26,750.00
Interest on deposits	200.00
Season sales	\$15,060.50
Box office sales—	
First concert	612.00
Second, Schumann-Heink	1,430.50
Third, Ada Clement	429.25
Fourth, Clarence Whitehill	604.00
Fifth, Wagner concert	437.75
Sixth, Kathleen Parlow	550.25
Seventh, Corinne Prada	263.50
Eighth, Joseph Hofmann	950.00
Ninth, Fritz Kreisler	1,310.50
Tenth, Jean Gerardy	603.50

Total revenue from concerts

Advertisements in programs

\$50,148.00

DISBURSEMENTS.	
Henry Hadley, conductor	\$10,000.00
Frank W. Healy, manager	4,000.00
Office expense	2,500.00
Orchestra	22,439.00
Music and material	576.97
Advertising	2,031.75
Printing	1,152.50
Rent	1,021.25
Organization expense	5.00

49,026.47

Balance

\$1,121.53

It will here be seen that the orchestra salaries for sixty-five men is almost \$3,000 less than half of the total expenses, and if the salary of the director's brother of \$2,000 is deducted, then the total expense of the orchestra is \$5,000 less than half of the total expenses. Is it undignified to say that \$5,000 a concert is too much to pay for symphony concerts, such as we are receiving? Certain guarantors object to this extravagance and ask us to comment on it so that a more economic policy might be adopted. Is this proof of an existence of factions? Is it an unreasonable demand? Is it anything detrimental to our musical success?

Rudyard Kipling has been asked to write a new war song, "something better than 'Tipperary.'" But who ever knew of a song hit made to order?—Newark (N. J.) Star.

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LATER ST. LOUIS NEWS.

St. Louis, Mo., January 12, 1915.

The pair of symphony concerts of the afternoon of January 8 and the night of January 9 were memorable. Conductor Zach and the St. Louis Symphony Orchestra presented Berlioz's overture, "A Roman Carnival"; Goetz's symphony in F major, op. 9 (first time in St. Louis); Ysaye's fantasie on a popular Walloon theme, op. 13 (first time in America). Fannie Bloomfield-Zeisler's popularity never wanes. She performed superbly Rubinstein's concerto No. 4 for piano. Great applause greeted the pianist who responded with Chopin's "Minute Waltz."

SUNDAY "POP" CONCERT.

Sunday's concert given by Conductor Max Zach and his men brought forth an orchestral program of merit. The soloist was Bianca Randall, soprano.

"SYMPHONY TALKS."

The first of the series of "Symphony Talks" was given last Thursday afternoon, January 7, at Cicardi's Winter Garden. Ernest R. Kroeger lectured and illustrated on the piano in a most interesting and instructive manner. The "Goetz" symphony, op. 9 and the Rubinstein concerto, op. 7 were the subjects treated. Mrs. David Kriegshaber assisted at the second piano. Mrs. Max Goldstein was the charming hostess. These "Symphony Talks" are given under the auspices of The Symphony Society.

MUSICAL LECTURES.

The first of the series of lectures on "Music Appreciation From the Standpoint of the Amateur" was given at "The House Next Door," Temple Israel, on Monday afternoon. Victor Lichtenstein lectured on the "Raw Material of Music," illustrated on the piano by Mrs. David Kriegshaber. It is to be regretted that these instructive lectures are not given on Saturday so that the young music student may attend.

BUSINESS GIRLS' CHORAL UNION.

Sunday afternoon, January 10, the Business Girls' Choral Union, organized by John Towers, gave a free musicale to the public in the assembly room of Sheldon Memorial Hall. John Towers is the conductor. This organization is contemplating giving a big concert on April 22.

LENER-CASLOVA RECITAL.

Tina Lerner, pianist, and Marie Caslova, violinist, gave a joint recital last night at the Odeon for the benefit of the new Missouri Baptist Sanitarium. The ensemble numbers were sonata in B flat major, Mozart, and sonata in G flat major, by Grieg. Miss Lerner's beautifully played piano solos were ballade in G minor, three etudes, waltz in A major, and "Butterfly Etude," Chopin; prelude, G minor, Rachmaninoff; "Gnomesreigen" and "Campanella," Liszt. Encores were demanded and Miss Lerner responded with "Minuetto," by Martini, and gavotte, by Sgambati. Miss Caslova's violin solos were: Polonaise, by Wieniawski, in which she displayed a brilliant technic, and the andante and finale from the E minor concerto by Mendelssohn, in which her intonation was excellent. A melody by Gluck was her encore number.

THE MORNING CHORAL CLUB.

The Morning Choral Club will give its first recital at the Odeon, Tuesday evening, assisted by Frank Gittleston, violinist.

RUBINSTEIN CLUB.

The Rubinstein Club gave its morning recital yesterday at Cabanne Branch Library Auditorium, assisted by Pauline Dobson Gold, pianist.

NOTES.

During the past week Alexander Henneman gave a series of lecture recitals in the Academy of the Lady of Good Counsel, Mankato, Minn. He has been engaged for a two weeks' normal course in the summer at the same place.

The Morning Etude Club observed members' day last Wednesday afternoon, Mrs. Hugo Summa, of 4252 Washington boulevard, being the hostess of the day. Pasquale Tallero, pianist, was the soloist, and gave six selections from Chopin, Liszt and Tausig.

The midwinter recital of the Kroeger School of Music is announced to take place at Musical Art Hall, Olive and Boyle streets, Friday evening next.

MAY BIRDIE DITZLER.

Helen Stanley Sings "The Place of Dreams."

Helen Stanley, prima donna soprano of the Chicago and Century Opera Companies, is singing with great success Harold Osborn Smith's new song, "The Place of Dreams," which the composer has dedicated to Miss Stanley.

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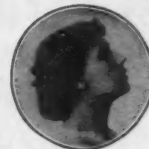
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How Hornberger's "Finlandia" Was Inspired.

Just how Gustav Otto Hornberger was inspired to write "Finlandia," a sonata fantasie (op. 91), for cello and piano, came about in this manner:

In 1900 Mr. Hornberger went to Finland, where he was solo cellist with the Wasa Symphony Orchestra, from October 1 to May 1. It was then that he became acquainted with the distressing political conditions, to which that country was subject, and he was thoroughly in sympathy with the struggle of the people—a people of culture, as he says—for their liberty. The atmosphere in Finland was one of continual gloom. With his deeply musical temperament, it was natural that the cellist should turn to music as a vehicle for the expression of his sympathy for the people. He wished to help them through it, in their sorrow and suffering, and to point out a way of deliverance. Accordingly the sonata was composed.

Herewith are reproduced excerpts from Mr. Hornberger's own description of the work and its origin which show best its type and motive:

"Emperor Alexander II of Russia granted a constitution to Finland. He, as Grand Duke of Finland, did everything in his power to be a protector to his people. After he died, the new ruler started to Russinize the many nationalities governed by the empire. This meant the death of liberty for Finland. A Russian governor was



GUSTAVE O. HORNBERGER,
Cellist.

put in power, the senate dismissed, the military forces dispersed. The right to issue their own money, postal and revenue stamps was cancelled, and the Russian language was made the official medium."

The sonata starts with an allegro moderato. The theme represents Russia advancing. The piano portrays the depression of the people. A "nation in tears" theme follows. The next theme, in 5-4 time, shows that the people at heart are gay and optimistic. Their religious devotion is portrayed in an andante maestoso in 3-4 time, using as material part of this theme in 5-4 time. The difference between the character of the nation and its present depression is impressed; also recollections of former days, days of contentment and happiness. The natural gaiety of the people breaks forth, new hope springs up, better times must come. This concludes Part I.

With funeral bells tolling, the first theme, an adagio in F sharp minor, is introduced in Part II. Liberty is carried to the grave. Out of its depths comes a voice—Finland is not dead in spirit as long as the people hold to their national characteristics, traits, idioms, costumes, dances, folksongs. The theme then introduces new hopes and resolutions. People meet secretly to devise ways and means to preserve the national traits and to cultivate the folksongs. The piano brings once more the funeral theme; the cello takes it up this time con sordino, but soon the mood changes to F sharp major, sadness changes to hope and determination.

The motif of the folksong (theme E) opens Part III, still concordino. Theme E comes again in its original form, leading over to the Finnish song—"Suonu's Song"—to represent the country of Finland, the land of birth, of choice, of love and devotion. This time fortissimo leading over to the Swedish hymn, in recognition of the fact that two-thirds of the population are Swedes or of Swed-

EAT FOR VOICE

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ish descent, who are the leading spirits in educational endeavors, who use the Swedish language only and hold on to Swedish customs: the people who represent Teutons against the Slavs (Russians)—Protestants against Orthodox, the Greek Catholic Church.

To the people of Finland the composer dedicates the sonata, hoping that it will prove a help in their sorrows and degradations. And for this reason the sonata carries the title "Finlandia."

With Mr. Hornberger, Henry Kock-Deck, a pupil of Mr. Hornberger in piano and composition, has collaborated.

At the first Brooklyn performance of "Finlandia" the Daily Standard-Union, April 8, 1914, stated: "The work is written with intelligence and feeling, and is interesting throughout and achieves a picturesque effect."

F. W. Riesberg wrote the following of the composition concerning a production at the Manuscript Society, which appeared in the MUSICAL COURIER, April 22, 1914: "Cellist Hornberger's sonata 'Finlandia,' played by the composer with able collaboration by pianist Henry Kock-Deck, is a descriptive tone poem with a programmatic scheme. Heart breaking, solemn chords and melodies appear, bright movements and extremely original effects of all sorts, including a peculiar chime effect at the close. It was heard with genuine and increasing admiration, bringing the composer warmest plaudits and personal congratulations."

Dr. Wolle in Akron, Ohio.

Akron, Ohio, January 25, 1915.

Dr. J. Fred. Wolle, organist and director of the choir of Bethlehem, Pa., is known throughout Europe and America as one of the greatest living authorities on the interpretation of the music of Johann Sebastian Bach. The festivals given for many years in May, the compositions of Bach being the only music produced, gradually became recognized as the truly unique musical offering in this country, and the fame of their fine performances has for many seasons attracted the music lover from far and near. From the Pacific to the Atlantic no lover of fine choral singing is unacquainted with the reputation attained by the Bach Choir, and pilgrims from many far distant States come annually to hear their exquisite singing.

Dr. Wolle's reputation as an organist is no less great than his fame as choir director, and the opportunity to hear him speak on the works of the greatest of all masters of composition, Bach, and to hear his masterly work on the beautiful organ of the Trinity Lutheran Church, will prove an hour never to be forgotten.

Mme. Claussen Replaces**Mme. Schumann-Heink.**

Julia Claussen, the Swedish mezzo soprano, has been secured by the committee in charge of the Diet Kitchen concert, which is to be given in Carnegie Hall, New York, this afternoon, Wednesday, January 27, to replace Mme. Schumann-Heink, who is ill. Mme. Claussen, it will be recalled, achieved a distinct success at the concert given by the Scandinavian Society in Carnegie Hall recently.

The program is to be given by the New York Philharmonic Society, Germaine Schnitzer, pianist, and Mme. Claussen.

Mme. Claussen is to sing the Wagner "Fünf gedichte."

S. Constantino Yon at Sacred Heart Academy.

At the Sacred Heart Academy, Manhattanville, Sunday, January 17, the choir of Father Walsh, S. J., consisting of eighty children's voices, a quartet of men soloists, string quartet and organ, under the direction of S. Constantino Yon, gave a splendid rendition of Harker's cantata, "The Star of Bethlehem," and Yon's "Hodie Christus," together with a group of ancient carols. The same program was performed Sunday, January 10, at the Mission of Our Lady of Loretto, Elizabeth street, New York, for the friends of the mission by special invitation of the rector, Rev. Father W. H. Walsh, S. J., and the success was equally pronounced.

For the Manhattanville Alumnae Association breakfast at the Waldorf-Astoria, January 12, this program was rendered by four pupils of the Yon studios, all members of the alumnae: Piano duet, "Spanish Dances," Moszkowski, Mazzetti and Nina Mareji; aria from "Herodiade," Massenet, Olive Casey Onens; "Rigoletto Fantasia," Liszt, Mary Baumert; Mimi's aria from "Boheme," Puccini, Nina Mareji.

The fine rendition of this program was greeted with enthusiastic applause from the distinguished audience, which thus rewarded the performers and their master.

A New York bank employee pleading guilty of embezzlement lays his downfall to tango and joy rides. They don't have horse racing in New York to blame it on any more.—Newark (N. J.) Star.

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JERSEY CITY**FESTIVAL CHORUS**

GROWING RAPIDLY.

February 4 the Last Day for New Voices—Splendid Enthusiasm Shown—Women's Choral Gives Concert
—Music Notes.

Jersey City, January 18, 1915.

The Jersey City Festival Chorus, organized to take part this year in the great music festival in Newark in May, is progressing finely under the leadership of C. Mortimer Wiske. Members are being enrolled at every rehearsal, and those who have been members from the beginning enjoy the work with the keenest enthusiasm. In the five rehearsals the chorus has had, with new singers, some of whom have done little singing either in choirs or choral societies, the result is wonderful. The chorus meets every Thursday evening in the Lincoln High School. The lack of men's voices is felt and any who would like to join the chorus before it is too late should apply at the auditorium of the school on Thursday, or send name and address, stating if voice is high or low, to the office of the association, 593 Broad street, Newark.

Thursday, February 4, will be the final day on which new applicants will be received. After this time, no new voices will be considered and the chorus will devote all its energy to the study of the selections to be sung at the coming concerts.

Last Wednesday night, a large number of Jersey City singers attended the rehearsal of the Newark chorus and were surprised at the results that have been attained there; there were about 700 singers present. Members of the Jersey City chorus will join the Newark singers for a combined rehearsal once a month from now on. It is estimated that about 1,200 singers will take part at the festival concerts.

In this same issue of the MUSICAL COURIER is published a Newark letter, which gives some interesting information regarding the May festival.

WOMEN'S CHORAL CONCERT.

The Women's Choral Society gave its first concert of the season last week in the Bergen Lyceum. Charles Harrison, tenor, and the New York Festival String Orchestra were engaged to assist the society in presenting as delightful a program as it has ever given. Bula Caswell Blauvelt was organist for the two numbers of religious character, and Caroline De Peyster Berger was the accompanist of the society.

It was a program that gave much pleasure to the large audience, particularly the Grieg "Peer Gynt" suite, No. 1, with words by Eugene Carroll Newland, while "Aase's Death" was played by the festival orchestra.

Charles Harrison received his usual warm welcome from the many admirers of his fine tenor voice, and gave several encores at the insistence of the audience. Arthur D. Woodruff is the director of the society.

The society has for its new president Lucy F. Nelson, a woman prominent in musical affairs in this city for many years, and one of the organizers of the society.

NOTES.

Jane Mae Hanke, one of our young and talented vocalists, sang last Saturday night in the St. Cecilia Club of New York, of which she is a member, and Victor Harris is the conductor. The St. Cecilia Club gave several numbers on the program of the People's Symphony Society concert held in Washington Irving School.

Bessie N. Sterling, a former teacher of the Virgil system of instruction in Chicago, is contemplating opening her studio at an early date. When reading Mrs. Sterling's press notes one is impressed with the high order of work and the ability and earnestness of the teacher.

Josephine Duke, supervisor of music in the public schools, of Bayonne, and a member of the advisory board of the Jersey City Festival Chorus, directed a splendid performance of "Pinafore," which was given by the students from several of the grades of the school. A fuller account of this entertainment will be given in a later issue of the MUSICAL COURIER.

JESSIE BRUCE LOCKHART.

Hamlin to Sing Bach.

The Bach Society of Chicago, of which John Norton is conductor, has engaged George Hamlin to sing the leading tenor parts at the Bach concert to be given in that city March 2 in conjunction with the Chicago Symphony Orchestra.

This concert will be one of the important musical events of the season, and the engagement of so eminent an authority on Bach scores as George Hamlin will place the performance at once on a high level. Hamlin has long been recognized in Europe, as well as America, as a Bach singer of note, and his triumphs abroad under the conductors Siegfried Ochs and Georg Schumann are still remembered.

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ST. PAUL CONCERTS BY THE MINNEAPOLIS ORCHESTRA.

Splendid Program Presented by Emil Oberhoffer and His Men—Schubert Club Events—Free Municipal Concerts
Are Popular—Works by Local Composers Heard.

St. Paul, Minn., January 15, 1915.

The Minneapolis Symphony Orchestra is rapidly growing in favor with the musical public here, and three more well attended concerts by that admirable body of musicians have been added to the important musical events of the present season. December 3, Berlioz's symphony, "Harold in Italy," was the chief offering of the orchestra and received at Emil Oberhoffer's hands a most picturesque and finished reading. Helen Stanley, late of the Century Opera Company, was the excellent soloist. December 31, perhaps, will go on record as one of the most exhilarating and delightful orchestral concerts ever given in St. Paul. The program was an all Wagner one. The Vorspiels to "Lohengrin," "Tannhäuser" and "Meistersingers," besides the "Siegfried Waldboden," "Ride of the Valkyries," prelude to the third act of "Lohengrin" and the "Entrance of the Gods into Walhalla" were given. Julia Claussen was the soloist and delighted her hearers with fine renditions of Senta's ballad, Isolde's "Liebestod" and three of the master's songs with orchestra. The singer received quite an ovation. Two nights ago Rachmaninoff's second symphony was performed, and while long in spite of cuts, only the scherzo being given in its entirety, it proved a massive work of wonderful proportions. Alice Verlet was the soloist. John McCormack will be the soloist at the next concert by the orchestra, January 28.

SCHUBERT CLUB EVENTS.

Constance Purdy a few afternoons ago appeared here before the Schubert Club, St. Paul's pioneer musical organization, in a recital of Russian songs. She wore the costume of a Slavic grande dame of 100 years ago. A large audience thoroughly enjoyed her program and singing. The former covered a large variety of Russian lieder. A fortnight ago Julia Culp gave a recital before the club and scored a big success. Her program was chiefly devoted, as is her wont, to Schubert, Schumann and Brahms. Songs by John Alden Carpenter and Mrs. Beach completed the list. Coenraad von Bos was the piano accompanist. The Schubert Club's next artistic attraction will be Katherine Goodson, the English pianist.

LOCAL COMPOSERS' WORKS HEARD.

Of marked local interest was the program devoted to St. Paul composers, given before the Schubert Club a few afternoons ago. Compositions by George Fairclough and Carl Heilmair were played by piano pupils, while songs by Malcolm McMillan, Leopold Bruenner, Rhys-Herbert and Paolo la Villa were sung by Marie O'Meara and Alma Peterson. A song by the late Gertrude Sans Souci was also upon the program and was sung by Miss Peterson, who at its close was the recipient of a bouquet from the deceased composer's aged mother, who was in the audience.

FREE MUNICIPAL CONCERTS.

The municipal concerts, which are being given fortnightly at the Auditorium and which are attended by large crowds who are admitted free, are proving a source of much gratification to the originators. The best local talent is supplying the excellent programs offered. Irene Simons, contralto, and James Calihan, tenor, will be the soloists at the next concert.

ACTIVE LOCAL MUSICIANS.

Jessica de Wolf and Marie O'Meara recently gave recitals before the Matinee Musicale of Duluth, and Alma Peterson soon will give a recital at Dubuque, Ia. The composers' evenings inaugurated by Ella Richards at her home here are proving one of the artistic features of the musical season. The last evening was devoted to Beethoven, while the previous one was given to Brahms.

J. McCLURE BELLOWES.

National Opera Club French Evening.

Minnie Tracey, the American soprano, who has been singing in grand opera abroad, but who now is in America, is an actively interested member of the newly organized National Grand Opera Club of America. At the French "Conversazione" evening given by the club at the Waldorf-Astoria, New York, Thursday evening, January 21, Miss Tracey had charge of the interesting program, in which well known singers contributed numbers from Massenet, Debussy, Thomas, Cornelius, Gounod, Meyerbeer, etc.

Miss Tracey herself was heard in the aria from "L'enfant prodigue," Debussy, and her singing was most enthusiastically applauded. For encore the soprano sang the charming Massenet "Le Fleur."

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Replacing Ragtime.

Dr. Asbury, like many other thinking men, realizes that in order to awaken a genuine appreciation for the best music in a city or hamlet, a systematic campaign must be carried on among "the people." While Dr. Asbury fully appreciates the good work that music clubs and similar organizations accomplish toward that end, he has sufficient foresight to realize that there is a vast amount of work to be accomplished far beyond the spheres the local music clubs labor in.

After all is said and done the average small town music club proves to be a rather exclusive set and but few of them carry their missionary work to "the people."

When they find ragtime they face about and let the devil finish his work, not realizing that ragtime is merely a matter of habit with the lower strata and that the task should be to win them over to the "pure food" musical diet.

In his most interesting papers on "City Music Drama," Dr. Asbury makes a bold drive for the solution of this vital problem.

Hotbed of Enthusiasm.

While, of course, he is but advocating a musical uplift that should benefit the community as well as the muse, his lines are of utmost interest to professional artists and managers, for after all, the success of the profession depends on the universal appreciation that may be awakened all over the land for the best music.

The same spirit of civic pride that is played upon with such splendid results in the subsidizing of our symphony orchestras, may be used even to better advantage when within the folds of the city music drama, musical pageant, festival, or whatever you choose to call it will enlist "the people" en masse, not merely as an audience but also as performers. The choruses and orchestras of our institutions of learning will find opportunities to turn their accomplishments to the benefit of the entire population.

The city music drama will have its strong local coloring, which alone from commercial and publicity standpoints will prove a sure winner.

The possibilities evolving from these civic musical events are of such vast dimensions that one hardly dares to dream of the enormous development in musical appreciation that would result therefrom should this become a national custom.

Our sister arts need feel no pangs of jealousy for there would be plenty of opportunity for the men with the pen and brush in connection with such work.

New Applications.

Dr. Asbury's doctrine is not a new one by any means, but his splendid fight for the issue is worthy of comment and imitation.

Oberammergau, the Bethlehem Bach Festivals, the Lindsborg "Messiah" Week, etc., are all monumental testimony to the feasibility of this work.

The managerial foresight Dr. Asbury discloses in his propaganda is truly remarkable. He holds his thumb on the pulse of public opinion and seems to know every symptom encountered in the psychological contortions that the public mind performs in its final adjustment for "Appreciation" and "Enthusiasm."

Let Dr. Asbury speak for himself:

"First, we contend that the collaboration of many disinterested, amateurs and professional artists, each contributing what he may of ideas, time and labor, should be preferred in this work to complete individual authorship. However, should the company or society be compelled to employ artists for those parts of the undertaking clearly beyond the artistic abilities of any of its membership, professional artists at higher compensation will be

found more satisfactory than amateurs or half-amateurs at lower charges. For these professional artists are more conscientious and reliable. True amateurs should never desire or accept compensation for their services. Secondly, we advise that the several projects of the organization, or the several stages of progress of the one project, be kept out of print that is, public print, so long as they are in rehearsal, or even later, by resort to copyright, and by securing promises of secrecy from all members, and all performers having access to the manuscript."

Practical Dreams.

Most people who dream these noble ideas that are to prove the solution of this perpetually interesting problem, lack sufficient experience and practicability to set the wheels amoving—yes, and keep them agoing, but Dr. Asbury is certainly not of that type. His dreams are those that have become crystallized through the fires of common sense and experience. Behold the proof of it in the following lines:

"We must earnestly contend that all, or the greater part of the net proceeds from public performances should be returned to the treasury for the improvement of the music-drama during the following year. For these public performances would always remain the principal sources of revenue, since fees for membership should be kept merely nominal, so that membership in the company or society would always be within easy reach of every citizen of Houston. This prosaic matter of the disposition of the money made is the very heart of the project. When the money is used for other purposes, the artistic project the next year must be the same old version, or a raw new play. And this being the case, the same dead level of achievement will be maintained year after year."

"What's Sauce for the Goose."

I hope that our ultra-sensitive readers will forgive the following materialistic simile, but on a close call I can think of no other that would illustrate more vividly the true spirit of American enterprise than that which was displayed by the Standard Oil when they went forth to convert the peaceful heathen of the East to the use of kerosene, an incident which may bear very strongly on Dr. Asbury's propaganda.

They used little or no literature in this vast campaign. Not that they feared the wastepaper basket, but experience told them that to cultivate the kerosene-burning habit among people you must use more substantial mediums than mere stationery.

Cheap lamps were distributed free of charge by the hundred thousands. I said free of charge, but let us jot down—for the time being. Indeed, those lamps were paid for heavily by the millions of gallons of oil that were used in them and are still being used.

That is the very thing our vast undeveloped musical fields need. A systematic, direct cultivation of musical appreciation. A campaign carried on through our musical and daily press by the concerted powers of our educational institutions, and, lest you forget—by yourself, Mr. Manager.

Dr. Asbury's message from Texas is just one of the numerous big things that come from little places, and should be heeded by every coworker who is trying to figure out the true solution of our perplexing managerial problems.

Managerial Jottings.

Geniuses are born—but careers are made.

Great artists find a certain amount of satisfaction in being misunderstood, while the novice prays for unanimous recognition.

As if the musical artist had not been vain enough, along comes the phonograph and tops it off with another layer.

Oh, ye aspirants, before you choose music for your career, look up the definition of the word: "Career." Muse over it as you may, but from these four definitions be sure to strike out the last two: "A course of action"; "To move"; "To run rapidly"; "A race."

The artist of old read over his criticisms and trophies when longing for the glories of the past. The modern artist plays his records and forgets his critics.

When the successful artist's haughtiness infects his manager, it is high time that they mutually discharge one another.

Every item of publicity is like a messenger sent on an endless errand. Good ones come home and bring results, inferior kinds hardly ever return; they bear trouble if they do.

NEMO.

Uncle Eben.

"De man dat tries to put on airs," said Uncle Eben, "throws hisself entirely on de mercy of folks dat is too polite to laugh."—Newark (N. J.) Star.

Annual Breakfast of Haarlem

Philharmonic Society

Thursday morning, January 21, marked the annual breakfast of the Haarlem Philharmonic Society, Mrs. Rastus Seneca Ransom president, which was held at the Waldorf-Astoria Hotel, New York.

Eleven o'clock found the Astor Gallery already crowded with handsomely gowned representatives of Haarlem society and their guests, anticipative of the program to be furnished by Frances Alda, soprano of the Metropolitan Opera Company, and Frank la Forge, pianist.

Entirely in white, Mme. Alda made a most attractive picture, and she sang with her usual grace and charm of manner, inspiring much spontaneous applause from the Haarlem ladies. Her voice was clear and sure, and on all sides, between numbers, one could hear subdued whispers of appreciation for her lovely voice, style of singing, and especially for her admirable diction, also for the splendid support given by Mr. la Forge at the piano. Mr. la Forge, who plays always from memory, with eyes on the singer, never fails to attract great admiration for his exceptionally fine work. This composer-pianist was represented on the program by two numbers, "I Came with a Song" (repeated) and "In Pride of May," also by one encore. As usual he was obliged to share in the acknowledgment of the applause for these particular numbers.

Other composers represented on Mme. Alda's program were Paradies, Munro, Philidor, Faure, Grieg, Hübner, Massenet, Thomas, Woodman and Puccini.

Mme. Alda was the guest of honor at the breakfast, which immediately followed the musicale, in the Grand Ball Room, but she was unfortunately unable to remain for any length of time, being called away by a rehearsal.

Three hundred members and four hundred guests were seated for the breakfast, with absolutely no confusion, due to the perfect management of Mrs. Judson Grenoud Wells and her entertainment committee. The address of welcome was ably given by Mrs. William H. Laird.

Dainty baskets of pink carnations adorned the tables, and the Don Richardson Orchestra, stationed in the first gallery, played during the breakfast. Just before the coffee was served all stood to participate in the singing of "The Star Spangled Banner."

Those on the receiving line were Mesdames William H. Laird, H. Winter Davis, Herman Booth, Warren Aymar Leonard, Julian Nunes Henriques, Frederick Atherton Duneka, J. Jarrett Blodgett, Orison Blunt Smith, Arthur A. Stilwell, Thomas Jacka, Robert MacLaren, William Wallace Clendinning, Judson Grenoud Wells and Warren van Kleeck.

The ushers, who were Edna Haaren, Hazel Guild, Edith Haskin, Beatrice Kluge, carried white and gold La Tosca canes trimmed with pink carnations and tied with pink satin ribbon.

There was only one cloud to mar the complete pleasure of the Haarlem Society on this annual getting together event. Their president, Mrs. Ransom, was unable to be present on account of the recent death of her husband, the Hon. Rastus Seneca Ransom. Preceding the musicale a due expression of sympathy was taken by the members of the society for Mrs. Ransom.

May Marshall-Cobb's Vocalism Praised.

May Marshall-Cobb, the soprano soloist in Emory M. E. Church, Pittsburgh, has been busy this season filling engagements in concert, oratorio and recital. Her repertoire includes songs in English, French, German and Italian, and the following press encomiums may be taken as an indication of her success in each and every vocal endeavor:

May Marshall-Cobb, who won great favor last year when she sang in the same work with this society, repeated her triumph of last season, winning most enthusiastic applause. Her voice is one of beautiful quality, and she sings with consummate art. The soprano parts in this work are exacting, but she was at all times equal to the demand made upon her.

"Pious Orgies" in the first part, "Ah, Wretched Israel," and "Wise Men, Flattering," in the second, and the melodious "So Shall the Lute and Harp Awake," from the third part, were sung with beautiful effect. Mrs. Cobb has won many friends among music lovers of this city, and her return will ever be welcomed.—New Castle (Pa.) News.

In the performance of the opera "Lucia di Lammermoor," last night, in Carnegie Music Hall, May Marshall-Cobb, soprano, sang the difficult part of Lucia in a very commendable manner. Her voice is flexible and beautifully poised, and she sings with much feeling and expression. Her duets with the tenor and baritone were given with splendid sustenance of tone, and the climaxes were worked up with great power.—Pittsburgh Dispatch.

"Summer" was the second number sung by May Marshall-Cobb. Mrs. Cobb was a favorite of the audience, as was shown from the start. Her sweet voice and the ease with which she sang were both especially noticeable. . . . She was called back several times.—Wilkesburg (Pa.) Call. (Advertisement.)

Art is long, but more than one artist has found himself short.

HOW TO PLAY BACH MUSICALLY.

BY LAURA REMICK COPP.

Why is Bach still considered, by many persons who ought to know better, to be "dry," formal and uninteresting and why is he played by them in such a desultory manner? Because music pupils "take" Bach's music as so much medicine and exhibit a similar enthusiasm over it. They study it because they have to or because some one else does or it is in the curriculum of the school they attend or for other reasons, and approaching the master's pages in this state of mind they play them accordingly, never trying to make the compositions the least bit attractive or displaying in their interpretations one iota of musical caprice or fancy.

Bach is full of poetry and of musical beauty, if one approaches him in the spirit to discover these qualities. His works are extremely melodious, in spite of their strict form and intricate polyphony. It is a musical delight in itself to follow these various voices in their ceaseless wanderings, knowing which one to emphasize and which to subdue, when to keep them well separated and when to allow them to flow along evenly side by side, but always welding them into one unified whole. The ability to do it, however, presupposes positive knowledge as a groundwork.

From the earliest study Bach's works should never be learned en bloc, but each composition should be taken apart to discover its musical construction. Then rebuild it again and the result will be astonishing. Aside from such architectural procedure it is not sufficient to have in addition finger dexterity and rhythmic accuracy in order to interpret Bach properly. There must be, too, musical fancy and that vital touch without which all reproduced music is dead, or, rather, unconscious, always awaiting breath to give it life.

Most players feel the need of resourceful interpretation in the average music; why is it they do not in Bach? This little scene was enacted in a conservatory practice room. A piano student was playing one of the French suites by Bach when a colleague came into the room, listened in astonishment, and exclaimed: "What is that?" Finding that it was a Bach piece, she commented naively: "I never heard Bach sound so attractive before." It is easily enough explained. The pianist had found the spirit of the composition and revealed it in the playing.

When the true content of Bach music is not readily in touch with the imagination of the average player he should read Dr. Hugo Riemann's Analysis of Bach's "Wohltemperiertes Klavier" (well tempered clavier), wherein he paints in language highly imaginative, picturesque and living, the grand old master's intentions and inspirational founts. Of the D major prelude, for instance, Riemann says: "Something resembling a spring mood pervades this piece; light hearted beings seem to be merrily throwing flowers, each one to the other." Could any one fail to respond to this poetical idea and not transmit the happy mood to his finger tips, so that the music would sound graceful and pleasing? In different vein, but in keeping with the tonal text is the comment on the E flat minor prelude: "With deep, dignified solemnity this prelude advances in 3-2 measure; the long drawn lines of the melody display great and noble feeling; now soulful eyes full of love seem to be gazing at us, now deep sighs are heard, sighs of pain at the limited power of human beings, who are able to realize only a small portion of unlimited will; so, at least, would I explain the mighty tearing asunder of the voices at the beginning of the second half." In the E major prelude "the light arpeggio triplets with their delicately moving summits (as though ruffled by a soft breath of air) and the cozy little shake of the feathered singers concealed beneath them wave like branches adorned with fresh leaves. Below all is peaceful (stationary bass and slow, onward gliding middle voice)."

The Riemann interpretation given the prelude and fugue in E minor seems especially pertinent: "The pale colored key of E minor suggested to Bach two ideas totally differing from each other. The prelude is full of passion, of painful palpitation, of impetuosity. It seems as if it were a piano arrangement of some trio for violin, lute and harpsichord and would best be interpreted if read in that spirit. All three instruments carry out their arts in a consistent manner, until the entry of the prelude (indicated by Bach himself), somewhere about the middle of the piece. But the contents of this prelude differ only in appearance from those of the first section, a glance at the lower voice shows that the beginning of it is only the transposition of the opening measure from E minor to A minor, but the violin has been carried away by the lively movement, and now the harpsichord follows, for the most part in sixths and tenths, while the lute is silent, at any rate is no longer noticeable. The fugue, the only one of the 'Well Tempered Klavier' in two voices is of somewhat mournful mood, and yet there are no painful convulsions; it is rather of a contemplative character, like

the beholding of nature clad in its autumn garb, when even the falling leaf and the bare becoming branches afford aesthetic enjoyment."

If such imaginative literary interpretations do not stir the less gifted performer to try to put musical expression into Bach, I do not know what would. Dr. Riemann arouses the sense of color and the emotional nature in any one who reads him with understanding. Of the prelude and fugue in A flat he says: "A certain thoughtfulness and tenderness of expression distinguishes these two pieces"; of the G major prelude and fugue, "both pieces are as brisk as bees"; of the F major, "the aesthetic effect of the piece might be defined as active industry without haste; the bright key of F major sparkles like morning fresh with dew and even the key of D minor, which appeals in conjunction with it, remains free from all bitterness and melancholy, for its most powerful harmonies (chords of B flat major and A major) are selected by preference." The F sharp major prelude, together with the C sharp and E major ones, he characterizes as "nature painting moods; while listening to them one can think only of the moods of flowers and of the songs of birds." The prelude and fugue in F sharp minor are contrasted thus: "Perhaps one ought to look upon the prelude as landscape, on the fugue as soul painting, in both it is the season of autumn, but while the autumn mood of nature casts, as it were, only a light shadow over the landscape, through the fugue runs a solemn awe—the question to be or not to be." Imaginative, poetic and movingly human are such analyses! For comparisons and descriptive language he ranges through not only all the moods and caprices of nature, but also those of man, finding, as it were, a musical translation for them in these various preludes and fugues. Awakened to appreciation by this inspired presentation of Riemann's we can say of Bach as Schumann did of Schubert: "He has tones for the most delicate shades of feeling, thoughts, even accidents and occurrences of life." All the attributes of the mind and the varying shades of emotion seem reflected here, as pointed out by Riemann, untroubled joy, light-hearted happiness, Olympianlike repose and serenity, restrained power, passionate throbbing, grief, peace and cheerful delight, noble feeling full of depth and energy, intensity, colossal dignity, power, pride, pensiveness, nobility, humor, seriousness, strength, dignified solemnity, calm, philosophical superiority, passion, pain, impetuosity, contemplation, great love, deep sorrow, introspection, quiet musing, torture, thoughtfulness, tenderness, naiveté, earnestness, fervent holiness, gentleness. Also one finds fresh, lovely spring, with its note of green, flashing, glimmering, glistening, ardent midsummer; the shade of leafy trees; grass fragrant and tender; blooming flowers, all alive with the hum of insects; morning dew; nature clad in autumn garb; the falling leaf; songs of birds; whispering leaves; softly swaying branches, all are suggested by this music. The domains of religion, philosophy, psychology, science, art, architecture, and even athletics are drawn upon by Riemann for forceful, illuminating illustrations.

Not only does this writer portray the general character of each prelude and fugue, but also he describes and analyzes their themes and motives. Speaking of the C sharp major fugue he says: "In place of the continual tremolo appears a broken one, which intensifies the general character; everything is life and movement; everywhere is blossom and radiance; the very atmosphere trembles, and yet the firm metrical design of the principal theme displays to the end the same rapturous repose. In the concluding measures great arpeggio forms like deep sighs writhe through a compass of almost three octaves." And this, referring to the ending of the C sharp minor fugue: "It would be difficult to name anything at all comparable to the majestic rising and falling from the low bass entry at the commencement of the third section down to the very last note." An episode "with its constantly whirling figure and its octave leaps up and down"; is said to resemble "a mad dance of gnats." The bass part of another is thus commented upon: "With zeal and not without a certain humor does the bass part visit the heights and depths of its domain, feeling its way now by steps of a fifth or of a fourth, now rising or falling in long lines and by conjunct movement." The theme of the D major fugue is compared to a fish, "Our present theme is at first comfortably poised on the fifth, like a fish resting on the top of a smooth wave; it then dives below the fundamental note, glides back again to the fifth and then with quiet, serpentine motion passes through the third down to the fundamental note." The figures and themes are not only graphically depicted but fairly humanized. They are made to nestle and cling, to sigh, to breathe peace, to shed tears, and struggle 'mid torture and pain. In one fugue the counterpoint is spoken of as nestling close to the theme; in another "the alto sighs from weariness," the "dropping tone" of a principal motive are compared to drops of rain or tears, and the theme of another fugue as "passing slowly upward from the fundamental note to the third, amid pain and torture struggles still further with chro-

matic harmonies up to the fifth, from which it sinks back by degrees to the fundamental tone."

Through the medium of this wonderful music we are made to know the soul's passionate struggles, the yearning sighs of a great heart in its Faust-like search after truth, and at last are led into the Holy of Holies, where fervent prayer prevails, a heart beseeching for the mercy of the Almighty, where holy earnestness reigns and deep sublimity casts a sacred lustre over all. If Bach's music can stir Riemann thus to the depths of his nature, there must be something in it besides mere academical skill in construction, even though that in itself is stupendous, but when joined to it there is a truly musical spirit; its genius and inspiration transcend words.

Harold Bauer is playing unique programs this season, one of them consisting largely of selections from the "Well Tempered Clavier." Giving the preludes and fugues such prominence and interpreting them masterfully will help much toward the appreciation of Bach, for really his works would make much more of an appeal if his message were better understood. Of the classic writers he is truly the worst played of them all, and this is largely due to the general method of presenting him more as a scholastic composer than a musical one. This is unjust and undeserved. Bach's own imaginative gift was a highly developed one, and as Riemann says: "It is not too bold to assert that in the separate numbers of the 'Well Tempered Clavier' Bach not only aimed at displaying technic in all positions of the keyboard, but at the same time in typical manner at revealing the character of each particular key. The C minor prelude of the first part is so possessed with the spirit of the C minor key, so full of restrained power, of passionate longing, that the C minor symphony of Beethoven, and likewise his 'Sonata Pathétique,' recur spontaneously to one's mind. And before this remembrance Bach's work does neither pale nor wither away." There is a lyrical quality in Bach's polyphonic music, underneath the difficult constructive part, and we must delve until we find it and not be content merely with playing Bach technically perfect nor even intelligently well, but breathe into his measures the spirit of life and try to reanimate the spark of divine fire surely slumbering there, "remove it from the category of impersonal, passionless art into the realm of personal, emotional music, full of depth of feeling."

To end with Riemann: "Not the heartless, unsympathetic reproduction of the notes, but the perfect mental comprehension of a musical work of art, feeling it through every nerve, bringing it to resonant life—this is perfect piano playing."

A New York Symphony Concert.

At Aeolian Hall, New York, on Sunday afternoon, January 24, the symphony society conducted by Walter Damrosch presented a program of varied interest, of which Berlioz's "Symphonie Fantastique" was the most important number.

The performance of this once sensational work was adequate and as good as any of the Symphony Society performances are. It received the usual applause. Sixty-nine measures were cut out of the "Scene in the Fields," omitting the storm. An entire city lot removed from this not very arable land would despoil no fruit trees, however, and the omission of the dozen pages from the score, and of all the repeats throughout the work, only added the fantasy of the conductor to that of the composer.

The tail end of the tempest still left at the end of the "Scene in the Fields," though not fierce enough to suggest a deluge, was a sufficient reminder of umbrellas.

The passage marked *col legno* for the violins and violas near the end of the last movement sounded well enough when played detached, *colla punta*. Does not Berlioz himself say that unless *col legno* is well played by a big body of strings it will sound as if something had gone wrong with the orchestra?

After the symphony, Emilio de Gogorza sang Massenet's air, "Promesse de mon avenir," and later the serenade from Mozart's "Don Giovanni" and the serenade from Berlioz's "Faust."

Between the two appearances of Mr. de Gogorza came Dvorák's "Notturmo" for orchestra, which was well performed and enthusiastically received. The concert ended with Franck's great piano "Prelude, Choral and Fugue" discreetly and effectively scored for orchestra by Pierné. 'Tis better to hear Franck arranged, than never to hear Franck at all. But is it necessary to drag these modern masterpieces to another workshop and send them out again in another shape?

Converted cruisers are all very well; but Franck has his dreadnoughts.

Irresistible.

Nowadays, when two irresistible bodies meet, the usual course is for them to join hands and take a few turns in the maxixe or the hesitation.—Judge.

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THE MUSICAL COURIER EXTRA
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Rudolf Berger, the tenor, will make his first appearance this season at the Metropolitan Opera on February 4.

In neutral Italy, Franz von Vecsey, the Hungarian violinist, appears on his concert programs as Francois de Vecsey. Why?

Salaries at the Metropolitan Opera are not to be reduced twenty-five per cent. next season, as some unofficial rumors state, which reach the MUSICAL COURIER just as this paper is going to press.

Those musicians whose centenaries fall in 1915 are given as follows by London Musical News: Johann Okenheim, Palestrina, Neri, Froberger, Fiorillo, Heller, Franz, Kjerulf, Sivori, Volkmann, etc.

His friends in New York will be glad to hear that Ernesto Consolo, the excellent pianist and pedagogue, stands an excellent chance of being appointed successor to the late Giovanni Sgambati as head of the Santa Cecilia Musical Academy at Rome.

It is announced by the Metropolitan Opera that after the present season, Alfred Hertz, the Wagnerian conductor, no longer will be connected with that organization. His successor is to be Arthur Bodansky, at present of the Mannheim Opera and formerly with the Prague Opera.

All the leading publishing houses of Paris have formed a syndicate with a capital of ten million francs for the purpose of publishing a national French edition of all standard music. The members of the syndicate have bound themselves in the future not to import a single sheet of German music. All the classics, from Bach to modern times, will be reprinted, including Wagner.

The two famous Paris orchestras—the Lamoureux and the Colonne—have combined forces, some of the men from each being away at the front, and the regular Sunday afternoon concerts have been resumed at the Salle Gaveau, the home of the Lamoureux Orchestra. The two conductors, Camille Chevillard (Lamoureux) and G. Pierné (Colonne) alternate in directing the concerts.

Mascagni's "Cavalleria" is alluded to by John F. Runciman, in the London Saturday Review, as "rubbish." We cannot agree with Mr. Runciman's estimate, for we consider "Cavalleria" to be a distinctive form of opera, a departure from what had been before in the same field, and aside from everything else, a work filled with melody, sincerity, and passion, and orchestrated in lovely and masterful style. The fact that Mascagni has gained no great success since "Cavalleria" should not blind anyone to the real artistic value of that little opera with its compact, gripping plot, and its wonderful unification of story and music.

When the Chicago and Boston Operas resume—we do not say if they resume, as we are not calamity croakers—it might not be a bad plan for one or both of those organizations to try an American as managing director. There is every reason why a man born in this country and gifted with talents for such a position should be able to fill it with tact and artistic and commercial cleverness. Maurice Grau and Heinrich Conried were business men with no musical knowledge; Andreas Dippel is a musician with business knowledge; Cleofonte Campanini is a musician; Henry Russell and Gatti-Casazza are both musical and businesslike. All this goes to show that it is not necessary for a successful operatic impresario to be only a musician or only a business man. Certain executive qualities, ability to select expert assistants in all the departments, and at

least some "showman" instinct seem to be the chief essentials required.

Porto Rico and Havana are having opera seasons this winter, furnished by Italian companies recruited in the United States.

Albert Spalding leaves for the Pacific Coast this week. He will be the first violinist to play in the new million dollar auditorium in San Francisco's civic center. He appears there on February 7.

In the Oregon Lower House, at Salem, a bill was introduced recently "providing for registration and licensing of music teachers, creating board of examiners and placing such teachers under direction of State Superintendent of Public Instruction." This bill is similar to the one introduced in the Oregon Legislature two years ago and which that body failed to pass. It remains to be seen whether the later measure will meet with better success.

At the Philharmonic Society concerts of next Thursday evening and Friday afternoon (January 28 and 29) at Carnegie Hall, Lucrezia Bori will be the soloist. She will sing the air of "Aurore" from Grétry's "Céphale et Procris," and the air of Louise from the third act of Charpentier's opera of that name. The orchestral numbers include Tchaikowsky's fifth symphony, Dukas' "Sorcerer's Apprentice," Debussy's "Afternoon of a Faun" and an overture by Méhul, "La Chasse de jeune Henri."

It is not a cheerful matter to notice that some of our best known concert pianists seem to be unable to bring down both hands simultaneously upon the keyboard. The habit of continually sounding the left hand before the right is amateurish and unmusical and deserves the severest kind of censure. There are many students who have not the fine ear and highly developed aesthetic sense to preserve them from such a pernicious custom, but in the case of players who desire to be recognized as masters in their profession, sloppiness of attack is absolutely inexcusable unless, possibly, they are seeking to create "ragtime" effects.

How amusing the spectacle to see music critics writing articles defending music criticism. The burden of their argument is to the effect that it is not necessary for music criticism to be infallible. As a matter of fact, a moment's reflection shows that music criticism is totally superfluous, for it never has made or unmade any musician of real merit. It has, however, frequently retarded such a musician on his road to success. If all the music critics in the world were to be banished at one fell swoop, music would not be harmed in the slightest degree and even might be helped. Musical persons would continue to go to concerts and opera and form their own judgments as they do to a great extent at the present time. Most American music critics, because they move in a very narrow circle of interests, exaggerate the importance of themselves and their writings. They never should forget that in this country the average citizen reads only one morning and one evening paper, and therefore each critic generally speaking appeals only to the readers of his own journal and specifically to those of such readers who are interested in music. The MUSICAL COURIER estimated some years ago, after careful examination of the attendance figures at concerts, that one-tenth of one per cent. of the population of any large city goes to concerts and is interested in serious music. It follows, therefore, that if a daily paper had a circulation of 300,000 (which is very unusual), the persons who read the music criticisms in such a paper would number exactly 300. The MUSICAL COURIER has more readers each week than all the music departments of the American daily newspapers combined have during the entire year.

"MME. SANS-GÊNE" PREMIERE.

Heartily unimportant is "Mme. Sans-Gêne," the new four act opera by Umberto Giordano (book by Renato Simoni, after the comedy by Victorien Sardou and E. Moreau) heard at the Metropolitan Opera last Monday evening, January 25. It was the first performance of the work anywhere in the world and came after the Metropolitan had been alternately announcing and postponing the production annually for several years. The delay, it appears, was the fault of the composer, who did not finish his work until comparatively recently.

It is not quite clear why Giordano took so much time to write his music for "Mme. Sans-Gêne," as the subject is exceedingly simple, with no novel situations or moods, and the score shows nothing that indicates deep thought or any kind of distinguished inspiration on the part of the composer. Somewhere it was stated that Giordano admired the "Mme. Sans-Gêne" libretto inordinately, and therefore it may be that he worked leisurely in order to find musical material sufficiently elevated or effective to pair itself fittingly with the book. What is it that incited Giordano's admiration? Tersely told, the libretto relates this tale, familiar to the theatre going public for many years through the very popular Sardou-Moreau comedy-drama:

The first act opens in Paris "during the stormy days of the French Revolution." Caterina's ("Mme. Sans-Gêne") laundry is shown. There is cannon firing. Excited crowds surge in and out of the laundry. Martial ardor and enthusiasm prevail. The police agent, Fouché, then an inferior official, is in evidence. Count Neipperg, wounded, rushes in and is hidden by Caterina. Lefebvre, her sweetheart, enters with a file of soldiers and is made suspicious at the sight of Caterina's locked bedroom. He demands the key, which she finally surrenders. He looks in the room, and coming out, asks Caterina sotto voce why she has not told him that there is a dead man within. This is "a feint to learn Caterina's real feelings for the fugitive." Once satisfied of her innocence, Lefebvre helps her to conceal the presence of the man. The lovers are reconciled.

Act II plays in the chateau of Compiègne, nineteen years later. Napoleon has given Lefebvre the title of Duke of Danzig, and, of course, Mme. Sans-Gêne now is a Duchess. Menials poke fun at the absent ducal pair. Caterina enters. She has comic trouble with her frock, hat and her dancing steps. Lefebvre comes in to tell the Duchess that because of her constant malapropos sayings and doings at Court, the monarch desires the Duke to divorce her. The pair vow renewed love and fidelity. Neipperg enters. Because of his suspected passion for the Empress, he has been dismissed by Napoleon, but desires a farewell interview with Her Imperial Majesty. Napoleon's sisters and the Duchess have a set-to in which she offends them seriously. She is sent for by Napoleon.

Napoleon receiving reports from Fouché, opens the third act. Caterina, in a long scene, defends herself, tells of having been a vivandiere (which causes Napoleon to kiss a battle scar on her arm), and presents him with an unpaid laundry bill contracted by him in the days when Caterina ran her establishment. Napoleon relents. Roustan comes in to tell Napoleon that "the secret door is ajar." The lights are turned down and the three are silent. Neipperg steals in toward the Empress' door. Napoleon seizes him. Neipperg is led away and Caterina declares his innocence.

Lights burning low on the same scene are observed at the beginning of the fourth act. Lefebvre has been ordered to put Neipperg to death even though Napoleon is worried by doubts of the prisoner's guilt. The Emperor orders Caterina to knock at his wife's door and announce Neipperg. The door opens slightly and the Empress hands out a packet. Napoleon seizes it. It contains a letter

addressed to the Austrian Emperor complaining of the attentions of Neipperg. Everything is forgiven, a hunting party enters and Napoleon kisses the hand of the Duchess.

A number of musicians, including Beethoven, Mozart, Schumann, Weber, Wolf, and even Verdi in several instances have shown themselves to be poor selectors of suitable libretto material for opera, and Giordano is to be included in the number so far as "Mme. Sans-Gêne" is concerned, even though he showed acumen when he set some of his former works, "André Chenier," "Fedora" "Siberia," etc.

"Mme. Sans-Gêne" is unoperatic except for comedy purposes. There is no love interest, the chief incidents center about a personage (Napoleon) who is not introduced until the third act, the endings of the acts are without suspense or dramatic force, and the fragmentary incidents throughout the play offer no stimulus to the imagination and no appeal to the emotions, unless the several scenes of conjugal tenderness be excepted.

Giordano's music is agreeable, euphonious, smooth, ingratiating, but never moving or noble. The attempts at dramatic intensity in the score sound insincere and are palpably artificial. The composer never was stirred deeply, and consequently he fails to stir his hearers. The Napoleon theme is bombastic, even ridiculous. The introduction of the "Marseillaise" and other military airs, while timely to the action of the first act, helped nothing, and if anything, cheapened the musical atmosphere. The love music sung by Caterina and Lefebvre has easy flow and is melodious though extremely light. The trio of the menials at the opening of the second act is very pretty indeed, even if it has the comic opera character. Napoleon's phrases are disjointed and declamatory. The orchestration makes for euphony and directness, without ultra-modern "effects," dissonances, or "character painting." All in all, Giordano has fallen far below the form he displayed in his earlier operas, and will gain no new laurels through this latest effort.

The lateness of the hour at which the performance closed makes it impossible to do more than comment in passing on the individual efforts of the cast, which was as attached:

Caterina ("Mme. Sans-Gêne")	.....Geraldine Farrar
Napoleon	.....Pasquale Amato
Lefebvre	.....Giovanni Martinelli
Fouché	.....Andrea de Seguro
Toniotta	.....Leonora Sparkes
Giulia	.....Rita Fornia
La Rossa	.....Sophie Braslau
Vinaigre	.....Max Bloch
Conte di Neipperg	.....Paul Althouse
La Regina Carolina	.....Vera Curtis
La Principessa Elisa	.....Minnie Egner
Despreaux	.....Angelo Bada
Gelsomino	.....Riccardo Tegani
Leroy	.....Robert Leonhardt
De Brigode	.....Vincenzo Reschiglian
Roustan	.....Bernard Begue
Conductor, Arturo Toscanini.	

Geraldine Farrar made an excellent showing, as she does in nearly everything she undertakes. She revealed decided comedy talents. Her makeup and costume as the laundress were appropriate, but unbecoming. As the Duchess in the third and fourth acts she looked beautiful. Her singing was good, but as the music of her part lacked in distinction she could not charm any rousing response from the hearers.

Amato, a remarkably striking Napoleon in appearance, bearing and manner, gave that part a truly impressive histrionic portrayal. It was the best bit of serious acting ever seen at the Metropolitan. In song, Amato was, as usual, possessor of a wonderfully vibrant voice and master in its employment as a medium for dramatic expression.

Giovanni Martinelli, the Lefebvre, surprised even his ardent admirers (who now number legions) by

the finish of his acting, his ringing high tones and his very beautiful delivery of the few sustained melodic phrases allotted to him.

Andrea de Seguro made some clever character acting as Fouché.

Paul Althouse, aristocratic as Neipperg, sang his small part with vocal elegance and much loveliness of tone. Toscanini conducted conscientiously, but did not seem to be carried away with his task, a circumstance easy to understand. The scenery, costumes and lighting were particularly fine.

CURRENT OPERA IN ITALY.

Naples' San Carlo opened its season with "Aida"; in Milan, at La Scala, "Rheingold" was the initial opera; at the Dal Verme, "Iris" was well received; at the Carlo Felice of Genoa, "Tristan and Isolde" was the premiere opera, Massenet's "Manon" following; at Bologna, Teatro Verdi, they had "Forza del Destino" to start the season; at Florence, Teatro Verdi, "Trovatore" was followed by "Hamlet" and "Barber of Seville," with Titta Ruffo; at Parma, "Lohengrin" was well given; at Novara, "Ballo in Maschera"; at Savona, "Andrea Chenier"; at Modena, "Francesca da Rimini," by Zandonai, was a most successful opening; at Turin, Teatro Regio, Catalani's "Loreley"; Venice opened the Teatro Fenice with "Mefistofele"; Ancona, with "Ernani"; Perugia, with "Lucia"; Bari, with "Lucia"; Trieste, with "Sonnambula"; Padova, with "The Girl of the Golden West"; Verona, with "La Wally"; Arezzo, with "Adriana Lecouvreur"; Bergamo, with "Butterfly"; Cremona, with "Andrea Chenier"; Pavia, with "Mefistofele." There also are fifty or sixty lesser theatres giving opera in Italy at the present moment.

MUSICAL AFFINITIES.

Much has been made of the fact that the names of the commanding French and English generals, when arranged as shown below, seem to indicate more than merely a military alliance:

JOF|FRE
FRE|NCH

It is easy, however, to find such affinitive combinations also outside of the army. For instance, in music, like this:

PUR|CELL
CELL|IER
SCHU|BERT
BERT|INI
ROSEN|THAL
THAL|BERG
CRA|MER
MER|CADANTE
WE|BER
BER|LIOZ
RUBIN|STEIN
STEIN|WAY

WE LEAVE IT TO THE DAILIES.

A mass of absurd rumors and counter rumors concerning the personal affairs of the Metropolitan Opera prima donnas, male and female, is floating up and down Broadway these days, but nobody is being greatly agitated thereby except those persons who have nothing better to do than to busy themselves with the consideration of such matters. What boots the life behind the opera curtain so long as the singers perform what they are called upon to do after the curtain is up at the public performances. The MUSICAL COURIER and its readers never were, are not, and never will be interested in the gossip about the private bickerings, intrigues, jealousies and personal business proceedings of well known musical personages. This paper leaves all such piffle to the dailies.

GERMANY'S POST-WAR MUSIC.

An article entitled "Der Krieg und Die Deutsche Musik" ("The War and German Music"), recently appeared in the *International Monthly for Science, Art and Technic*, published in Leipsic. The author, Hermann Kretzschmar, director of the Berlin Royal High School of Music, offers some interesting suggestions as to what should be done in Germany both in the productive and reproductive fields during the reconstruction period after the close of war, and Arthur M. Abell sends to the *MUSICAL COURIER* a translation of the original essay.

Kretzschmar takes a broad view of the subject, saying that those are in the wrong who would at all costs banish all French and Russian music from their programs in the future. He says that the war unquestionably will have a purifying influence on German composers, many of whom, including even the greatest talents, in Kretzschmar's opinion now are more or less demoralized and on the wrong track. The author is in favor of playing international programs even during the period immediately following the war, but he does not approve of the system which places a Debussy or a Dukas in juxtaposition to a Beethoven and a Brahms. He says they should be performed on programs of national French, Russian, etc., music, for although he asserts that Germany will continue to lead the world in music as it has for the past two centuries, he holds, nevertheless, that Germany cannot afford to shut its doors entirely to foreign influence.

In comparing French and German outputs Kretzschmar points out, says Mr. Abell, that Germany has produced during the last few years seven times as much French music as France has produced German music, and he proves his assertion by quoting the figures of the Society of German Composers and of the Society of French Composers. Whereas the former has turned over last year 28,000 marks in royalties to contemporaneous French composers, the Parisian society has paid over only 4,000 marks to the German society as royalties for new Teutonic compositions. Between Russia and Germany the discrepancy is still much greater. To quote Kretzschmar's own words: "Thus Germany during the last generation has lent its ear to foreign compositions to an extent, which for financial reasons alone is to be regretted, and this is to be deplored all the more, as these foreign compositions are far from being superior in their average value to the works from our living composers; they interest often enough merely through their purely exotic externalisms, through their extravagances and their experiments. The German musicians, who are guilty of these unnecessary imports, have hazarded German prestige. This foreign cult has even had an influence on bringing about the war. At least it is more than a mere assumption that the long years of idolizing of that half barbarian, Tchaikowsky, helped to bring the conceit of the Russians to a bursting point. This can be proved from Russian newspapers."

Notwithstanding this rather strong assertion, continues Mr. Abell, Kretzschmar goes on pointing out the beauties of the music of the different countries now at war with Germany and does full justice to the charm and originality particularly of the national music of these countries.

In speaking of the simplicity of German music, Kretzschmar writes: "The German music is still more economic of its elemental material than the Italian for instance; the former renounces external spicing and sensuous effects to a degree that the Russians, and other representatives of an inferior culture, find tedious and lacking in physiognomy, but it is precisely to this economy that the German music owes its success in the big forms and in fulfilling its great mission. It is by virtue of this simplicity in the rudiments that we have come to the world commanding depth of Beethoven's instrumental music. The others, with their cunning, in-

teresting, piquant melodies, have not got beyond purely local genre effects."

What Kretzschmar writes about the Russians finding the German music often tedious is undoubtedly true, as far as the Russian public at large is concerned. Last April Mr. Abell spent night after night in the Imperial Opera at Moscow and also at St. Petersburg, and heard works performed by Russian composers, which in their thematic material consisted largely of Russian national folk-songs so naively interwoven in the scores that in Germany these operas would scarcely be considered operas at all. In their scenic effects they were very beautiful and in the orchestra the *MUSICAL COURIER* man noted a good deal of Wagnerian influence, but the vocal parts were childish and often ridiculous.

Kretzschmar, who in his article on the whole is very fair, admits that the French and Italians, and even the Russians, have in their music certain peculiarities which Germans would not care to miss entirely in their concerts and on their stages. He cites as an illustration the charming ballet music of the French and the great fund of melodies of the Italians. "But in three important fields of productive music," he continues, "Germany stands supreme in originality and wealth—the lied, the cantata and the symphony."

In this respect Kretzschmar is singularly reticent, for Germany is also supreme in the concerto and many other forms of composition. For where are to be found equals to Beethoven's E flat concerto for piano, to the same master's violin concerto, the concertos for violin by Brahms, Bruch and Mendelssohn? No less unique is Germany in the beautiful German chamber music of Beethoven, Mozart, Schubert, Schumann and Brahms; the oratorios of Handel, Haydn and Mendelssohn (for Handel, in spite of his later English airs, was born in Halle). "I have often stood before the monument erected to him there," writes Mr. Abell; "he lived and wrought for many years in London and is buried in Westminster Abbey, but he was a German, not an Englishman." Even that most marked of modern symphonic creations, the symphonic poem, a form in which Saint-Saëns, Vincent d'Indy, Dukas, and others excel, was invented in Weimar by that great forerunner of the modern German idea in music—the Hungarian, Franz Liszt. And what about the modern music drama and Richard Wagner? It is astonishing that a man as erudite as Kretzschmar should mention only the lied, the cantata and the symphony. To be sure, not all of these forms of composition originated absolutely in Germany, but neither were many of the subjects of Shakespeare's dramas original with him. He took the ideas from his predecessors, but he made them immortal, and thus did far more than the men who originated them. All of these forms of composition which I have mentioned were brought to perfection in Germany or Austria, which is practically the same thing.

In closing his interesting article Kretzschmar, while admitting that Germany could much, much better afford musical isolation than any other country, warns, nevertheless, against too much chauvinism after the war and recommends cultivation of the international element in music, saying that much healthy stimulation would thereby be gained.

WOMAN IN MUSIC.

For those fond of deprecating the work of woman in music, let it be known that Teresa Carreño gave a concert with the Berlin Philharmonic recently in the German capital and on that occasion performed the three Beethoven piano concertos in C major, C minor and E flat major. A few days later the same pianist was scheduled there for a recital at which the program included, among other numbers, Bach's chromatic fantasia and fugue, a Beethoven sonata, Schumann's C major fantasia, and Brahms' variations on a theme by Handel.

OLD MELODIES.

It is truly refreshing to many of us conventional and routine critics to read the ingenuous outpourings of the Muses' champion who directs the musical policy of the Memphis (Tenn.) Commercial-Appeal.

In our issue of January 20 we reproduced one of the prose elegies of the musing Memphis man mourning modern melodyless music.

What a world of suggestion is veiled by the star dust and the nebulae of the first paragraph:

When we hear the old ballads that used to be sung many years ago a flood of happy memories is awakened. These songs may be a bit old fashioned, but they sound sweetly weird; they may lack the shallowness of modern music, but even composers of today cannot fail to appreciate their harmonious beauty.

How many years ago were those old ballads sung? Do those old ballads "awaken a flood" of happy memories in young people who hear them for the first time? Some of them are unquestionably weird and some of them are not at all sweet. May we ask if some of the old fashioned songs, which are both weird and sweet, would awaken a flood of happy memories if they were as shallow as modern music? Also, may we inquire, if modern shallow music could be dredged to the same depth as the old fashioned and sweetly weird songs, would it also rouse a flood of happy memories from its comatose repose or doze?

We do not quite know what "harmonious beauty" is. We nevertheless feel the same reverence for it as we do for the awe-inspiring word, vouchsafe.

No one for a minute will venture to say that the music of today possesses the lasting qualities of the music of Bach, Schumann, Mendelssohn, Haydn or Schubert.

We miss our old friends Handel, Gluck, Mozart, Beethoven. In all the stereotyped lists of great masters these names are always to be found. But then, as we said, this writer on the staff of the Memphis Commercial-Appeal is unconventional.

All of the great composers of the past seem destined to immortality not for their technical skill, perhaps, but for their power to write crystalline, sympathetic and beautiful melodies.

Bach's sweetly weird old ballads, for instance, in which crystalline, sympathetic and beautiful melodies take the place of mere technical skill, will always beguile us of our tears and make us turn from the barren ricercatas and empty passacaglias of Wagner's "Prize Song" and "Bridal March."

Wagner was great because he could write big, compelling harmonies. He was the father of a new school.

One of the biggest harmonies Wagner ever published is the 136 measures of E flat at the beginning of "Das Rheingold." It compels the players to count their bars very carefully. The rest of Wagner's harmonies are about the same size as other composers' harmonies. One of Wagner's words, however, is rather bigger than the average German word. We refer to Buehnenweihfestspiel, which always compels us to look in a dictionary of musical terms for the spelling.

We confess to a cowardly fear of a frontal attack on the barbed wire entanglements of the grammar of the following collection of words:

Wagner will never be the great man in the history of music that Verdi is nor many of the other masters who wrote before his time.

By rushing a few trenches and making a couple of flanking movements we arrive at these indecisive results:

Will Wagner not be ranked as great a man as Verdi?

Will Wagner not be as great as many of his predecessors are?

Will Verdi not be as great as many of his predecessors are?

Will not many of the other masters who wrote before "his" time—Wagner's time or Verdi's time—be as great as Verdi and Wagner are?

O man of Memphis, why speakest thou in riddles

like a Delphic oracle? If Delphic is not the right word, please substitute sphinx.

One ray of hope gleams through the symphonic gloom like a harbinger of that dawning day of sweetly weird melody:

Out of the din of modern music some young artist may yet find a hearing and live to see his name associated with the masters of the past.

This is a consummation devoutly to be wished, but the possibility of such a genius is yet very remote.

A modern musician is going to live into the future and find himself in the past. This bit of Orphic theology at first seems out of place in modern Tennessee. But it has a psychic significance, for Memphis was the ancient capital of Egypt where Isis was worshipped. And Isis, the moon goddess, queen of heaven, by her divine power was able to exist in the past, the present and the future all at once. Her attributes were evidently not all moonshine.

If an artist may arise from the din of modern music, and if his advent is yet very remote, how can it be said that modern music will not endure? If it endures to a very remote period, when are the ballads going to return? We cannot sing the old songs now.

NO FAIRY STORY.

An amusing and perfectly true description of the troubles of a librettist is to be found in Andersen's "Improvisatore." It is in Chapter X, during the Roman Carnival. Antonio has just met the lovely Annunciata, the popular operatic singer, to whom Antonio had addressed a sonnet. A composer who was present liked the poem and asked Antonio to write an opera text for him.

"Do not listen to him," interrupted Annunciata; "you do not know into what misery he will plunge you. Composers think nothing of their victims, and the public less. You will see a good picture of a poor author this evening in 'La Pruova d'un Opera Seria'; and yet this is not painted sufficiently strong."

The composer wished to make some exception; Annunciata smiled and turned herself to me.

"You write a piece," she said; "infuse your whole soul into its exquisite verse. Unities, characters, all have been well considered; but now comes the composer; he has an idea that must be brought in; yours must be put aside: here he will have fives and drums, and you must dance after them. The prima donna says that she will not sing unless you bring in an aria for a brilliant exit. She understands the furioso maestoso, and whether it succeeds or not the author must answer for it. The prima tenor makes the same demands. You must fly from the prima to the tertia donna, to the bass and tenor, must bow, flatter, endure all that our humors can inflict; and that is not a little."

The musical director wished to interrupt her; but Annunciata noticed it not, and continued:

"Then comes the manager, weighing, measuring, throwing away; and you must be his most humble servant, even in folly and stupidity. The mechanist assures you that the strength of the theatre will not bear this arrangement, this decoration; that they cannot have it new painted; thus you must alter this and that in the piece, which is called, in theatrical language, to mend. The theatrical painter does not permit that his sea piece should be brought out in his new decoration; this, like the rest, must also be mended. Then the signora cannot make a roulade on the syllable with which one of the verses ends: she will have one that ends with 'ah,' let it come from where it may. You must mend yourself, and mend your text; and if so be that the whole, like a new creation, comes on the stage, you may have the pleasure of having it hissed and the composer exclaim: 'Ah! it is that miserable text which has ruined the whole! The pinions of my melody could not sustain the colossus: it must fall!'"

There are many descriptions and analyses of music and musicians in this famous book by Hans Christian Andersen.

Perhaps the most wonderful part of it all is that a boy who was born and brought up in the direst poverty in Denmark would have written such a warm, glowing, highly colored, Southern and eminently Italian work, in which the climate, history, ancient monuments of architecture, statuary, painting, manners and customs, temperament and genius of the Italians and their glorious land, are

dexterously woven into the warp and woof of a story about the love of Annunciata, a Spanish singer, and Antonio, an Italian poet and improvisatore. There are few works of fiction which we can so unreservedly recommend to American students of music. It deals with art, imagination and artistic temperament in a way that no one who lives in this modern and notoriously practical land can well imagine without the help of such powerful works of genius as this of Andersen. The critical analysis of Dante's "Divina Comedia" is more than worth the trouble of reading the entire volume.

And there have been thousands who witnessed Roman carnivals in all their glory without catching a tenth of the spirit and holiday madness which the great Dane, Andersen, has pictured in the "Improvisatore."

NEWARK'S FESTIVAL.

Newark's first music festival, which is to be held on May 4, 5 and 6, promises to be one of the most significant events of its kind in the country. A chorus of one thousand voices has been organized and is rehearsing weekly under the direction of C. Mortimer Wiske, also conductor of the Paterson, N. J., annual festival. In addition to an orchestra of 100 musicians selected from the Metropolitan Opera and other orchestral bodies, the following soloists will take part:

Tuesday, May 4, "Opera Night"—Anna Case, Mary Jordan, Paul Althouse and Pasquale Amato. Wednesday, May 5, "Wagner Night"—Johanna Galski, Regina Hassler-Fox, Ellison van Hoose, Herbert Witherspoon. Thursday, May 6, "Concert Night"—Frieda Hempel, Fritz Kreisler and a local soloist.

The prospectus, which has just been issued, gives the programs complete. On the opening night the choral numbers include Donizetti's "Oh, Italia Beloved," the soldiers' chorus and the "Kermesse Scene" from "Faust," and the finale from the second act of "Aida," with soloists, chorus, band and orchestra; on this same evening Paul Althouse will sing an aria from "Boheme," Anna Case will sing the "Mad Scene," "Lucia," and an aria from "Louise," Amato will be heard in the prologue from "Pagliacci" and Rossini's "Largo al factotum," Mary Jordan will sing an aria from "Samson et Delilah," and the four soloists will be heard together in the quartet from "Rigoletto."

On "Wagner Night," the program will include the overture, "Spinning Song," and ballade from the "Flying Dutchman"; aria, "Gerechter Gott," from "Rienzi"; Sachs monologue, "Prize Song," and choral from "Meistersinger"; choral fantasia from "Lohengrin"; "Ride of the Valkyries," "Wotan's Farewell" and "Magic Fire Scene" from "Walküre"; vorspiel and liedestod from "Tristan and Isolde," and the march and chorus from "Tannhäuser."

On the final evening, the principal numbers on the program will be Bruch's "Scotch Fantasy" for violin and orchestra, Martini's "Andantino," L. Couperin's "Chanson Louis XIII and Pavane," Boccherini's "Allegretto," Francoeur's "Sicilienne et Rigaudon," and Tartini's "Variations" played by Fritz Kreisler, and Frieda Hempel's solos—an aria from the "Magic Flute" and Arditi's "Parla Valse." The chorus will sing Verdi's "Oh, Hail Us, Ye Free," Strauss' "Blue Danube Waltzes," Buck's "Hymn to Music" (unaccompanied), and Sullivan's "Lost Chord." The local soloist will also appear at this time.

Newark is only a twenty minute ride from New York, and the armory, the largest in the State, seating nearly 10,000 persons, in which the festival is to be held, is very accessible. Many music lovers from New York are expected to take advantage of the excellent concerts offered at a time when the musical attractions of the metropolis have ended for the season.

OPERA IN CALIFORNIA.

California is having grand opera just now. Although no city in the State has as yet founded a permanent organization, there have been many sporadic attempts and many successful seasons of traveling companies or companies organized especially for California stagiones. At present the Bevani Opera Company is at the Alcazar Theatre in San Francisco. The success of the first week financially was somewhat marred by one of California's tremendous rainstorms, which lasted three days (and in that State when it rains it really rains and makes getting about almost impossible). The Bevani company is composed of nearly all the singers who were heard during the unsuccessful Boston season of September and October.

Los Angeles also has been having a season of grand opera with the old Lambardi organization, now, however, called National Opera Company. The season opened at the Auditorium Theatre, January 18. The repertoire includes "Ruy Blas," "Aida," "Traviata," "Thais," "Faust," "Lucia," "Trovatore," "Gioconda" and "Lombardi."

In the prospectus of this company's season it is stated that it is a "magnificent company with 167 people, thirty principals, orchestra of fifty, chorus of sixty, ballet of sixteen, new repertoire, new scenery, new costumes," which, of course, like all statements made on advertising circulars, must be taken with a grain of salt. Underneath is printed, "Make this grand opera season a success—it means a permanent home for grand opera in Los Angeles." But a prominent local manager states that he believes that Los Angeles can only afford one grand opera season a year even at popular prices, and it is extremely probable that even this one season per year would have to be a short one and hardly could warrant the organization of a permanent local repertoire company, no matter how cheap the artists.

BRAHMS-BEETHOVEN ENTENTE.

Brahms' reply to a commentator who detected the resemblance of the last movement of that composer's C minor symphony to the ninth symphony of Beethoven is well known. "Any ass could have discovered the similarity," said the brusque Brahms. However, the commentator was justified in his remark, for in a recent Boston Symphony program book we read this annotation by Philip Hale: "Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's ninth symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality." It appears then that the desire to copy Beethoven resolved itself also into unconscious thematic imitation when the Brahms symphony finally was completed.

EXPOSITION HYMN.

As already announced in these columns, Mrs. H. A. Beach has composed a Panama hymn which has been accepted by the committee of the Panama-Pacific Exposition as the official hymn for the exposition and will be sung at all state occasions and at all ceremonies by the festival chorus. The work will be performed first by the Handel and Haydn Society of Boston on February 14. The words are by Wendell Phillips Stafford and were published in the Atlantic Monthly. Mrs. Beach's composition is of a brilliant, martial character, based upon a very stirring melody almost in the nature of a folksong, and is brilliantly developed and harmonized. This work no doubt will be sung in other parts of the country also, particularly if it makes a success at San Francisco, which is more than likely.

ABRACADABRAS.

It is to be hoped that the craze for nationalism in musical expression marks has had its day. What is more mystifying than an incomprehensible word on a sheet of music? Can it be that musical composers are so modest that they think there is no possible chance of their works traveling far enough to meet a foreigner's eye? Modesty has not been the distinguishing characteristic of musicians in general.

Or do composers hope to give delicate shades of meaning to the words which the poets of the language may have overlooked. Some of the expressions we have recently seen in print in a modern British orchestral work shed no great glory on the language of Shakespeare and Milton.

But English and American composers are not the only sinners. Schumann scattered German words at random over his pages, to the perturbation of thousands of his foreign admirers who do not understand his expressions. Tschaikowsky, not to be outdone in nationalism, sprinkles a few Russian words about, as if to convey some super-subtlety of thought, or ultra-violet ray of emotion that transcends the expressive powers of the international language of music, Italian.

In French works, too, one finds such expressions as "tres sec"—as if those magic words meant something special to a Frenchman which no foreigner could possibly express even if the words were Italian! What is the good of all these vocabulistic aberrations? Must one understand half a dozen languages to play a few nocturnes and intermezzos?

Italian may not be superior to English or Iroquois for musical purposes, but it was the first in the field.

The navigator might just as well take his longitude east and west from Canastota or from Wooloomooloo as from Greenwich. It really would make no difference at all, provided that all the world knew the American and the Australian towns as well as they know the famous east end suburb of London.

The Italians have a greater priority in music than the English have in navigation. Their language is as much the international language of music as Latin is of medicine. Even if most of the familiar Italian expressions were translated into English, they would not convey as definite a meaning to the musician as the original expressions convey. We know what Handel's "Largo" is. What is his "very slow"? Beethoven's "Andante in F," for instance—would it have a finer meaning as Beethoven's "going some"?

Instead of an obscure and Dantesque word like "tranquillo," many of the latter day prophets might extract a more spiritual enlightenment from "we should worry."

But what would the Frenchman, the Russian and the Prussian do when they came across that Anglo-Americanism? They would be in the same quandary as the Briton is when he finds "leidenschaftlich" or "abgestossen," and as the average American is when he meets "bien nourri" or "trainé."

As a matter of fact, there are far too many words—absolutely useless words—in our dictionaries of musical terms. The fault is not in the dictionary, however, but with the composer who tries to express the impossible. We are constantly meeting with verbal directions on music that are meaningless, in so far that they are incapable of interpretation by the performer. The composer often chooses a word which he thinks expressive of his feeling, even though the word conveys not a particle of that feeling to the performer.

Still, if young composers are bent on using a large vocabulary, we respectfully submit for their distinguished consideration the following two musical terms, which—like the little boy's boats—were

made entirely out of our own head, and we have "wood enough left to make another."

We do not know the full significance of our phrases, but here they are:

"Partly equestrian," and "somewhat politically." We fully expect to find these among the many new and charming phrases on the music of the future.

If our polyglot dictionaries of musical terms increase a little more we may look for the advent of a modern Serenus Sammonicus to construct a new mystic abracadabra for the special use of impotent composers.

VERDI AS AN ANTI-GERMAN.

The London Times prints a communication from Prof. Carlo Paladini, of Florence, says the New York Evening Post, who declares that "the secular action of Germany consists in a continuous and wild attempt at lording it over all other races," and encloses a letter written by Verdi to the Countess Clarina Maffei on November 30, 1870, of which the following is a translation:

This calamity of France puts a desolation in my heart, just as it does in yours. It is true that the bluff impertinence and presumption of the French are insupportable, but then France has given our modern world its liberty and civilization, and if she falls, let us not deceive ourselves, our liberty and civilization will fall with her. Our men of letters and politicians well may boast of German knowledge and science and—God forgive them—even of the arts of those conquerors, but a glance backward would let them see that the old blood of the Goth is still running in German veins; hard, intolerant, despisers of all that is not German, and inclined to a boundless rapacity. Men of brains but heartless, strong but uncivilized. And that King (William I.) who, in the name of God and Providence constantly on his lips, destroys the best part of Europe and thinks himself destined to reform the manners and punish the vices of our modern world!!! What a missionary! Attila of olden times—another missionary—stopped before the majesty of the ancient world's capital, but this one is going to bombard the capital of the modern world, and now that Bismarck wants people to know that Paris will be spared, I fear all the more that it will, at least, partly be ruined. Why? Perhaps in order that there may no longer exist so beautiful a capital, such a one as they will never be able to create. Poor Paris, that I saw so beautiful, so gay, so splendid, last April! And afterwards? I should have liked a more generous policy on our part and a debt of gratitude paid off. One hundred thousand of our men could perhaps have saved France. At all events, I should have preferred signing a peace defeated with the French, to this inertia that will cause us to be despised one day. The European war we shall not avoid, and we shall be devoured. It will not be tomorrow, but it will be some day. An excuse is easily found. It may be Rome, the Mediterranean, and then is there not the Adriatic Sea they have already proclaimed German?

TWO PRIEST COMPOSERS.

Pater Hartmann, the celebrated Franciscan monk, whose death the MUSICAL COURIER Berlin letter reported two weeks ago, appeared in the musical arena at almost the same time as Lorenzo Perosi, that other priest composer of Italy. On these two priests Rome set great hopes, for it was believed that they would succeed in reforming the music of the Catholic Church. Both wrote several oratorios, which were publicly performed with more or less success; but neither fulfilled the expectations they awakened at the beginning of their musical career. The new era of music, which even the Pope had hoped for, was not forthcoming.

Hartmann unquestionably, like Perosi, possessed unusual talent, but he lacked the thorough training that an important professional composer must have. Whereas his first two oratorios, "St. Peter" and "St. Francis," scored pronounced successes, his later works revealed more and more his amateurish shortcomings. He had ideas in abundance, but he lacked the technic to give them a setting of real value. So, after all, these two priests were only a passing episode, an interesting one, and even a spectacular one, for the late Pater Hartmann was the first musician ever allowed by the Catholic Church to conduct a musical work publicly attired in

the garb of a Franciscan monk. Perosi, after being appointed by the Pope conductor of the Sistine Chapel in Rome, seems to have lost interest more and more in composition. Does he feel that his flame has burned itself out or is he satisfied with having his present post?

NATIONAL MUSICAL CONTEST.

The National Federation of Musical Clubs has conceived an excellent way to help young musicians win recognition, and at the same time to increase confidence in the efficiency of a purely American musical education. Its Students' Department, recently organized for the benefit of advanced students and young professionals, is in charge of a committee consisting of Nellie Strong Stevenson, New York City, chairman, assisted by Ernestine Schumann-Heink, representing voice; Maud Powell, violin; Fannie Bloomfield Zeisler, piano; E. R. Kroeger, theory and composition; Herman Perlet, orchestra, etc.

This Students' Department now announces State and District contests in voice, piano and violin, beginning March, 1915, for musicians not over thirty years of age, whose training has been received entirely in the United States, the winners to give the program of a concert at the Federation Biennial in Los Angeles, California, in June, and later to secure engagements from the federated clubs.

Those who desire to enter the contest may obtain information from the federation vice-president of their own state, whose address can be obtained from the president of any federated musical club. The conditions are as follows:

Contestants must have received all their musical training in America.

Contestants must not be over thirty years of age.

Contestants must perform entirely without notes before their state jury and later before their district jury at least three or, if desired more compositions, namely:

Vocalists—One air by Handel, Mozart, Gluck or an early Italian composer.

A short group of German (Schubert, Schumann or Brahms), French and American songs.

One modern oratorio or opera aria (English language preferred).

Pianists—One important work by Bach or Beethoven, one important work by Chopin or Schumann.

One work by MacDowell and, if requested, one work by Liszt or some other important modern composition.

Violinists—A Bach unaccompanied sonata or early classic Italian work or a Handel sonata.

One movement from a Bruch, Saint-Saëns, Mendelssohn, or other standard concerto.

Two or three good short character pieces, showing style, finish, color, charm and individuality.

One brilliant "show piece" by a noted violinist-composer (such as Paganini, Sarasate, Wieniawski).

The prize will consist of the opportunity to secure engagements from the 309 federated clubs, whose delegates will come to Los Angeles with instructions to engage from these winners, if satisfactory, the artists for their "American Day" program.

SOMEBODY'S ERROR.

In reporting theatrical persons present at the recent Automobile Show, the Evening Sun (January 5, 1915) mentioned "Putnam Griswold." That lamented singer died in this city about a year ago, and the Evening Sun evidently looked up its Automobile Show article of 1914. At any rate, the MUSICAL COURIER has made inquiries in theatrical circles and finds no person by the name of Putnam Griswold engaged in stage work at the present time.

OUR FOREMOST CRITICS.

Says the Boston Traveler: "Philip Hale is the foremost musical and dramatic critic in America." The Traveler is almost right. In dramatic criticism Mr. Hale stands foremost, but in the realm of music he shares premier honors with Henry T. Finck, of the New York Evening Post.

TUNE AND TONE.

In a modern musician's vocabulary "tune" and "tone" are two words with different meanings. According to Skeat's "Etymological Dictionary of the English Language," published at Oxford, both "tune" and "tone" are derived from the same Greek word "tonos," meaning a thing stretched, a rope, sinew, tone, note. Skeat says: "The old word 'tune' was afterwards modified to 'tone,' which is a later form."

Dr. Charles Mackay, however, in his great work on the "Gaelic Etymology" of English in particular, as well as of other languages, maintains that, though all the languages of Europe have a word directly derived from the Greek "tonos," the word "tune" is traceable to the Gaelic "duan," a song, a verse; "duanach," tuneful, melodious, appertaining to songs.

Then why should modern poets so frequently misuse the word "tune"? Poets are supposed to know the language and to use words correctly, according to their derivation and dictionary meaning.

In Tennyson's "Maud" we are told that the dancers danced in tune. What does that mean? Byron uses the word correctly in "Don Juan," where the tenor is described as "an ignorant, noteless, timeless, tuneless fellow."

In Burns we find another use of the word "tune," in the sense of a piano in tune, a violin in tune, that is to say, each note, or tone, exactly at the correct distance from each other:

Oh my luvie's like the melody
That's sweetly played in tune.

Shakespeare has made a remarkably fine and modern use of "tune" in "Cymbeline":

The fingers of the powers above do tune
The harmony of this peace.

To tune a harmony, that is to say, to make chords in tune, is correct; but to make "dancers dancing in tune" is nonsense, if poetical. Moir says the forest stream made a "melodious tune," which must have sounded either like a "melodious melody" or a "tuneful tune," and is one of the reasons why Moir is not ranked among the great poets.

"It is the lark that sings so out of tune," exclaims Juliet when Romeo spies the gray of the "morning's eye" that is to part them—which is one of the reasons why Shakespeare ranks above Moir.

"Above the pitch, out of tune and off the hinges," remarked Rabelais very justly.

Keats is correct in his use of the word "tone." He means imaginary tunes: "Pipe to the spirit ditties of no tone."

"Ditties" stands for "tunes"; so it is clear that Keats understood "tune" and "tone" to be different words in meaning. He was not a scholar, and he may never have read that the two words were derived from the same root.

What did the old English dramatist, Thomas Middleton, mean when he wrote: "Let the air strike our tune"? To our modern minds that line means, "air strike our air," or "tune strike our tune." Well, Middleton is forgotten, for this and for other reasons.

Swinburne appropriately speaks of a cold autumn which

Saw pass a soul sweet as the sovran tune
That death smote silent.

Emerson was in a metaphoric vein when he wrote:

For the world was built in order
And the atoms march in tune.

But there is really very little more sense in saying that atoms march in tune, than in making dancers dancing in tune.

Frances S. Osgood, on the other hand, is correct in writing:

that great tune to which the planets roll.

Horace and James Smith, in one of their humorous "Rejected Addresses," describe a theatre or-

chestra tuning: "In unison their various tones to tune."

"Tune" in this case does not mean "melody"; nor does "tone" mean "tune."

The following quotation from Eliza Cook is poetic and pleasing. But the echoes that result from the sound made by the heart cannot be explained by any accepted treatise on the "Physical Basis of Music":

Oh, how cruelly sweet are the echoes that start
When memory plays an old tune on the heart!

The seventeenth century writer, Henry Vaughan, said that "prayer is the world in tune," an expression that is vague in the twentieth century.

Oscar H. Harpel probably thought he was writing something very wonderful when he related that the haunted cobbler stitched patches and pegged soles while he "sang, out of tune, ancient catches and glees." As a matter of fact, it is wonderful; for catches and glees are part songs for several voices. Even Hans Sachs, the best known of singing cobblers, never attempted to sing more than one note at a time. We know it is cruel to ask a poet to explain his lines; but, really, we should like a little light on this shoemaker's feat.

Old Dr. Watts—Isaac Watts—who wrote so feelingly about the "busy bee," the dogs that delight "to bark and bite," and Satan's promptness in finding "mischief for idle hands,"—is above criticism in the lines:

Strange! that a harp of thousand strings
Should keep in tune so long.

We mean, of course, that Dr. Watts uses the word "tune" correctly. We do not guarantee the harp of a thousand strings, but report that Dr. Watts mentions it.

The English language contains few verses as beautiful as those of Coleridge in "The Ancient Mariner":

A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

Coleridge, being a profound scholar, philosopher and rare poet, does not make his brook sing "tuneful tunes," or "melodious melodies," or "catches and glees." He manages to fill out his line with "quiet tune." And his quiet tune will sound sweetly to many generations of readers of English poetry.

Smollett uses the word "tune" in the sense of filling with tune: "And tune the rural pipe to love."

In this same sense, "to wind the horn" means to "fill it with wind."

Composers who cannot invent good tunes may be suffering from too much morality, judging from the question of the Rev. Roland Hill, who asks: "Why should the devil have all the good tunes?"

Mrs. Hemans asks, concerning the wind:

Whence is the thrilling magic
Of its tunes amongst the leaves?

We cannot say. Probably the mere sound is nothing.

Milton makes a fine use of the word in his ode, "At a Solemn Music":

Oh, may we soon again renew that song,
And keep in tune with heaven.

In "Il Penseroso" Milton uses the word "tunes" in the Gaelic sense of "duan," a song, a verse:

And if aught else great bards beside
In sage and solemn tunes have sung.

Our list is not exhausted. But to prevent our tune from proving to be an endless melody, we finish happily with Shakespeare:

Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat, etc.

Some of the typesetters will stop speaking of Leon-Cavallo about the time they finally kill off Lizst, Rubenstein, Greig, Mendelssohn, Frank and Hayden.

The Indian Serenade.

[From the Bulletin of the Brooklyn Institute of Arts and Sciences.]

When Shelley's body was washed up on the Italian shore at Via Reggio, there was found in one of his pockets a volume of Keats, doubled back, as if to keep the place. It was the last book he held in his hands, and the dark waves of the Mediterranean closed over him while the music of Adonais' song was still ringing in his ears. In that memorable volume was folded a sheet of paper with some lines, entitled "An Indian Serenade," scribbled upon it in Shelley's handwriting. Thirty-five years later, in 1857, this very manuscript fell into the hands of Robert Browning, who, with the aid of a magnifying glass, copied out the faded and well nigh illegible lines. The poem had been published in 1822 in Leigh Hunt's *Liberal* under the title "Song Written for an Indian Air." The title by which it is known today, "The Indian Serenade," goes back to Shelley's own manuscript as transcribed by Browning. Mrs. Williams, the "Jane" of the last lyrics, was accustomed to sing these lines to an Indian air, hence the title found in some editions of Shelley's poems, "Song for an Indian Air," with the suggestion that the lines were first written for Jane's Indian melody. But as Shelley had given a copy of the verses to a friend in 1819 before he knew Mrs. Williams, this is manifestly impossible, and, in any case, the title vouched for by Browning is to be preferred.

"The Indian Serenade" is one of Shelley's sweetest love lyrics. It has been said that Shelley in these lines imitated Tom Moore. It may be so. But the "Irish Melodies" sound like the tinkling of an old fashioned spinet beside the passion throbbing lyric heart cry of Shelley's magic violin.

"THE INDIAN SERENADE."

I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright:
I arise from dreams of thee,
And a spirit in my feet
Hath led me—who knows how!
To thy chamber window, Sweet!

The wandering airs they faint
On the dark, the silent stream—
And the Champak odors fail
Like sweet thoughts in a dream;
The nightingale's complaint,
It dies upon her heart;—
As I must on thine,
Oh, beloved as thou art!

Oh lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain
On my lips and eyelids pale.
My cheek is cold and white, alas!
My heart beats loud and fast;—
Oh! press it to thine own again,
Where it will break at last.

Philharmonic Plays for Brooklyn Young People.

Last Saturday afternoon, January 23, the New York Philharmonic Society (Josef Stransky, conductor), assisted by Kitty Cheatham, gave a concert for young people at the Brooklyn Academy of Music. A good sized audience, composed of both young folks and grown-ups, thoroughly enjoyed the finished playing of New York's best orchestra, in the following well arranged program:

Prelude and Dream Music from Hänsel and Gretel...Humperdinck
(Preceded by the story of Hänsel and Gretel.)

Mother Goose Nursery Rhymes (traditional)—

Little Boy Blue	Elizabeth Coolidge
Ding, Dong Bell	Elizabeth Coolidge
Little Miss Muffett	Elizabeth Coolidge
Solomon Grundy	Elizabeth Coolidge
Georgy, Porgy	Edmond Rickett
Pussy Cat	Edmond Rickett
Ba, Ba, Black Sheep	Edmond Rickett
Baby Bunting	Edmond Rickett
Mistress Mary	Edmond Rickett
A nonsense rhyme, The Owl and the Pussy Cat,	

Scherzo, from A Midsummer Night's Dream.....Mendelssohn
Child Jesus Once a Garden Made (from an old Russian

legend by Pletschew).....Tchaikowsky
Three leaves from A Child's Garden of Verses (Robert Louis Stevenson)—

The World Is So Full of a Number of Things.....Falk
Marching Song (accompanied by the composer).....Falk

The Cow

The Camel's Hump, from the Just So stories of Rudyard

Kipling

The Sorcerer's Apprentice, scherzo, after a ballad of Goethe.....Dukas

The Nutcracker Suite.....Tchaikowsky

Building a Drama.

"That was a funny sneeze you just emitted," remarked Yorick Hamm.

"Wasn't it?" assented Hamlet Fatt. "I believe I'll perfect it and hire somebody to write a play about it."—Louisville Courier-Journal.

Spalding in Chamber Music.

Albert Spalding gave the second of his unusual chamber music recitals at Aeolian Hall, last Friday afternoon, January 23, and again won the commendation of the lovers of refined violin art and rare musicianship who were present. The very representative program comprised Brahms' sonata in A, Bach's andante and allegro for violin alone, Corelli's sonata in E, Spalding's "Concerto Quasi Fantasia," in F minor, two numbers by Cecil Burleigh, and two Spanish dances by Sarasate.

In the Corelli sonata, a harpsichord accompanied the violin and gave a quaint, archaic atmosphere to the proceedings which the ear received gratefully.

The quality of Spalding's art now is well established. He seems finally to have been forgiven for the two crimes which his countrymen considered the most heinous in the artistic calendar, that of youth, and that of being an American. At any rate, the Spalding concerts now draw paying patronage in this land (in Europe they had been doing so for several years) and the public and critics no longer feel the need of considering the player's lack of years, for his performances are those of a matured musical mind and thoroughly equipped fingers and bow arm. Spalding's "arrival" is not sudden; he "arrived" some time ago, but it has taken Americans a while to find it out, although the *MUSICAL COURIER* recognized the uncommon importance of this American artist from the very beginning and called the attention of the musical community to him.

Very big, very reposeful, very fine were the Spalding renderings of last Friday, and some old concert goers could not remember to have heard any violinist do better work in ensemble. Nothing of the virtuoso was allowed to overtop the musician in Spalding and as a result his performances took on a tone and quality that made for most exquisite musical enjoyment on the part of discriminative listeners, and of such the audience consisted very largely.

Spalding's composition is not his first venture into the creative field. His earlier pieces showed his possession of melodic gifts and his command of the harmonic scheme and contrapuntal facture, and this splendidly conceived and ably executed concerto, with its bold form, skillful contrasts, and before all things, attractive thematic contents and unflaggingly interesting rhythmic and constructive variety, confirms the impression that the Spalding pen is destined to add materially and worthily to the modern literature of the violin. The concerto made a profound impression.

André Benoist's handling of the piano was musical and judicious in tonal application.

Sunday Philharmonic Concert.

The ever growing audiences at the Philharmonic concerts testify to the sure place which that organization now has won in the esteem and affections of this city's best class of concert goers. There no longer is any question that New York never before has possessed as fine a symphony orchestra as the Philharmonic in its present membership. They are a remarkably brilliant aggregation of players.

At their Sunday afternoon concert at Carnegie Hall, January 24, in Schumann's first symphony, B flat, the orchestra revealed lovely quality of tone and keen appreciation of the "romantic" elements of the composition. "Four Character Pieces" (after the "Rubaiyat"), by Arthur Foote, proved to be euphonious morceaux, skilfully colored and scored. Liszt's F major rhapsody concluded the orchestra's offerings with humor and spirit.

Florence Hinkle sang Mozart's "Voi che sapete" with exceptional repose, understanding and beauty of voice. She showed that the so called "Mozart tradition," which the fantasy of empty headed phrase mongers has tried to set up as a terror to vocalists, has no existence for a singer possessed of a well trained organ, a good legato and intelligence in the application of phrase and period. Very beautiful also was Miss Hinkle's performance of the "Ave Maria" from Bruch's "The Cross of Fire," delivered with elevated sentiment and judicious use of emotional and tonal climax. Miss Hinkle was received rapturously by the audience.

Wassily Besekirsky, in Mendelssohn's violin concerto, also won the fancy of the hearers through his very appealing tone, smooth technic and polish in his general presentation. It was violin playing of a high order and spoke eloquently for the performer's present gifts and even greater future accomplishments.

Musical at Saenger's Studios.

Tuesday afternoon, January 19, another delightful musical program was enjoyed at Oscar Saenger's studios. Several artist pupils sang, assisted by Harriet Scholder, pianist, and Helen Scholder, cellist. Helen Newcomb's soprano voice was heard at its best in the aria "Ritorna Vincitor" from "Aida" and "One Fine Day" from "Madame Butterfly." Margarete von Trese's beautiful

mezzo-contralto voice is in keeping with her stature, and she gave a spirited rendition of "Brunnhilde's War Cry" from "Die Walküre." Pauline Graves possesses a beautiful contralto voice of great range. She sang "Che Faro" ("Orfeo"), by Gluck; "Jugendlust," by Van der Stucken. Harriet Scholder, pianist, is a young artist who has won distinction as soloist with orchestras and on the concert platform. Here numbers were etude, C minor, by Chopin, and "Cracovienne," by Paderewski. Helen Scholder is an excellent performer on the cello, and she was thoroughly enjoyed in "Cantilena," by Goltermann; "Minuett," by Hugo Becker; "Arlequin," by Popper. Martha Falk-Mayer and Emily Miller were the accompanists.

MODERN ITALIAN OPERA.

By ROMUALDO SAPIO.

After all the arguments, pro and con, the question may yet be raised whether the really great achievement of modern Italian opera ever has been pointed out. It is well to remember that opera is three centuries old, that it was born in Florence, and is, therefore, an essentially Italian invention. It is perhaps the most popular form of musical art, and has been so always. Its very popularity and attending glamor have been the principal causes of its rises and falls, through its long period of existence.

The career of Italian opera may aptly be divided into three distinct periods. The first from Peri and Monteverde to Pergolesi and Cherubini; the second from Paisiello and Cimarosa to Rossini, Bellini and Donizetti; the third from Verdi to our contemporaries.

In this last division we should consider as really modern the product of the last four decades. The preceding years were years of transition, experiments and struggles to free Italian opera from its structural defects, the clutches of conventionality and the decadent form in which it had fallen about the middle of the nineteenth century—a decadence which the great composers of that time were unable or, for some reason, unwilling to check. The exhilaration of success had probably made them blind to the fact that they were misusing their genius.

Happily this decadence was in the form and not in the substance. A goodly number of those operas, written to order, finished in a hurry and defective in structure, have remained immortal, in spite of their conventional form, simply because they contain an inexhaustible wealth of fine melody. And there lies the secret of their perpetual youth. Really good melody is the true essence of music. It has no age and survives through forms and conventionalities.

Italian opera is based on melody and simple straight lines, and Italian composers have shown themselves at all times to be pastmasters in treating a dramatic situation successfully with the most simple means. But they have been progressive too. When the popularity of opera spread from Italy to France and Germany, the composers of those countries began to write operas as well. They all sought to improve upon the original formula, utilizing new inventions, enlarging the orchestra and chorus, and always aiming at the perfect union of music and drama with all the means at their disposal. Apart from the Italians, Gluck, Mozart, Weber, Gounod and the much abused Meyerbeer did the most for the development of opera, each in a different way. But it is to the genius of Richard Wagner that the musical world owes the creation of a type of German music-drama in which the exigencies of the play and the music are supposed to be equally considered.

The healthy influence of Wagner on the trend of modern Italian opera cannot be overestimated. It began to be felt at a time when Italian opera had reached a most critical point, about forty years ago. Rossini, Bellini and Donizetti still were very popular, but not all their operas were equally in favor. Many of their works were already relegated to oblivion, being little more than hasty efforts to satisfy the public and the singers for a short season. Vocalism reigned supreme in those days, and the few operas which had stood the test of time were not in number sufficient to maintain for Italy the supremacy in the supply of operatic production.

New composers were needed, and it was just then that a new genius, Giuseppe Verdi, sprang to the fore in the very nick of time. Verdi was gifted with great creative powers and keen insight. He was a practical man and not a dreamer. He well understood the situation, saw that reaction was slowly gaining ground and that reform was needed. Instead of underestimating Wagner or bowing down to the triumphant Meyerbeer unconditionally, he calmly collected himself and with superior intellect weighed the strong and weak points of his contemporaries.

Having made up his mind well as to what to assimilate or reject from the past and the present, he set to work in a businesslike fashion to reform Italian opera.

In order to accomplish his task successfully he had to harness his genius and go slowly. He well knew his countrymen and the peculiarities of the operatic public in general. Their taste for sensational vocalism and for easy

tunes, to take home after the performance, was still too evident—it has not totally disappeared even today. The question for him was not so much as how to do the right thing, but rather as how to make the public accept it. He never lost sight of the fact that operas are composed for the public and that the public, considered as a collective critical entity, is, after all, the supreme and final judge of any work of art of this kind.

He began by conquering the good will of his audiences by giving them exactly what they wanted. By leaps and bounds he won fame and popularity. His operas were performed with success everywhere, and soon his name became a household word.

He felt then that the time had arrived to push forward his work of reform, and gradually departing from the style of his early operas, he began to produce new works on new lines. It was the period of his "Luisa Miller," "Rigoletto," "Trovatore" and "Traviata," followed by "Un Ballo in Maschera" and culminating with "Aida." Encouraged by the novel conditions created by Verdi other composers entered the field with advanced ideals. Marchetti with his "Ruy Blas," Gobatti with "I Goti," Gomez with "Il Guarany," Boito with his "Mefistofele," and Ponchielli with his "Promessi Sposi," "Litani" and "Gioconda" all greatly helped to reestablish Italian opera on its pedestal.

It seemed for a time as though Verdi had reached in "Aida" the apex of his career. But not so. In the seclusion of his retreat he was working all the time. One fine day he astonished the world with the production of his great masterpiece, "Otello," and six years later, at the age of seventy-four, with his wonderful "Falstaff." These two operas mark the glorious final achievements of the great genius, who, always true to Italian principles, brought about the triumph of the Italian operatic Renaissance.

While the redemption of Italian opera was principally the work of Verdi, the continuation of its career in perfected form has been and is the aim of our contemporary composers. Their task has been a grateful one, for they have not been hampered by the prejudice which beset their predecessors. In a free atmosphere they have been able to follow their ideals and please the public as well, in most cases, at least.

Modern Italian opera, as represented by the works of Mascagni, Catalani, Spinelli, Franchetti, Leoncavallo, Giordano, Puccini, Montemezzi and Zandonai, has reached a point perhaps where pure music and drama can meet with best advantage, from an Italian standpoint. And there we shall stop until a real prophet appears who has something really new to say.

Gabrilowitsch with Philadelphia Orchestra.

Philadelphia, Pa., January 24, 1915.

Ossip Gabrilowitsch chose the Mozart concerto in D minor and the celebrated "Concertstück" of Weber for his appearance at the regular symphony concerts of the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening of this week. Never before played at these concerts the concerto proved as refreshing a bit as this eminent pianist could have offered. And quite as vital as the composition itself was Gabrilowitsch's reading of it. His mature art invested the always popular romance with transcendent power, and the dashing rondo, Mozart glorified, completely captured both of his large audiences.

With the able assistance of Leopold Stokowski and his men the pianist gave a wholly beautiful rendition of the Weber "Concertstück." The skilfully interwoven themes of this masterpiece were exposed with consummate clarity and the highly important orchestral accompaniment was excellent read by Mr. Stokowski. So also was the Haydn symphony in G major, with which the concert opened. These three compositions, written in a period of forty years evenly divided by the beginning of the last century, are happily combined in a single concert. Mr. Stokowski completed the program with a spirited performance of Strauss' "Till Eulenspiegel."

The orchestral numbers next week will be Schumann's "Manfred" overture and the fifth Beethoven symphony.

H. P. Q.

Weld Resigns from St. Bartholomew's.

Frederick Weld, the baritone, has resigned his position as soloist of St. Bartholomew's Church, to take effect at the end of the current year. In the future he will devote himself to his concert work and teaching.

Gerhardt's Second Recital.

Elena Gerhardt will give her second song recital in Carnegie Hall, New York, on Saturday afternoon, February 13. A group of songs in English will be included in the program.

"The Matured Genius of McCormack."

(By Walter Anthony, in the San Francisco Chronicle.)

When he first visited us, nearly three years ago, John McCormack was as good as his discs; the second time, about a year ago, he had a cold; and now, on the third visit, the Irish tenor proves greater than his records.

I remember alluding on his previous visits to his interpretation of classic compositions as evidence that McCormack's fame was safest in his smaller numbers—the songs of intimate heart appeal—of the "Mother Machree," or "I Hear You Calling Me" type. Now I begin to suspect that the great artist is on the point of feeling the restraining hand of such a reputation, withholding him from the more enduring fame of a singer who does the greatest of the world's masterpieces of song. He will always be more popular, and will owe, for many, many years, I hope, his vogue with the public through his expression of the more obvious, the simpler and less pretentious melodies; but he showed himself yesterday to be the equal of any tenor in the interpretation of those songs that experience has justified, and which judgments of time have indorsed—the songs that will live for generations, bearing along with them the memory of the few great artists who have been able to give them adequate utterance.

Caruso himself could not caress with more loving breath the phrases of the "Il Mio Tesoro" entreaty, from Mozart's "Don Giovanni," nor render with greater elegance its ineffable beauties. Though the program yesterday afternoon at the Cort was long and tripled in its numbers by the conjunction of the audience's enthusiasm with the artist's generosity, he did nothing during the entire afternoon to eclipse the memory of his superb presentation of the romantic melody of Mozart. To any one familiar with the literature of song, it will be interesting to couple in the memory the first programmed offering with the last, Coleridge-Taylor's "Life and Death," which was as impassioned as the Mozart melody was elegant, and as torrential as the other was limpid-clear. To sing them both is to sound the length and breath of song; it is almost as though a tenor were to sing Siegmund and Fernando in an evening. "Die Walküre" and "Favorita," Wagner, the mighty, and Donizetti the melodious; the one full turgid, passionate and titanic, the other all tender, suave and sugary. It was in such contrasts as these, heightened by a Rachmaninoff and a Sinding song, that the matured genius of McCormack sounded clearest, and showed that an art which might easily have satisfied the McCormack of three years ago was not sufficient for him, and that he has been encouraging growing pains, which all real genius endures. He need not put the great masterpieces of artful songs on his program to prove that he can "do" them; rather he must now include them, because he finds something in them to say, unique among all tenors.

How many encores did McCormack sing? I do not remember; but they were still insufficient to supply the appetite that waxed hungry with the dream food it enjoyed. Taken all in all, the afternoon provided more music and more enjoyment from every point of view than any recital it has been my good fortune to attend thus far this season, and I do not expect to hear again so superb a program unless I go to Oakland tomorrow night, to the Scottish Rite Auditorium next Friday night, or the Cort again next Sunday afternoon, at all of which times and places this charming Irish singer of international melody will sing again.

Hattie Clapper Morris' Pupils.

Enthusiasm is the keynote of Hattie Clapper Morris' success. Enthusiastic over music, enthusiastic on the subject of singing, enthusiastic in her tremendous conviction that she has the right vocal method; enthusiastic over a promising pupil's voice; all these enthusiasms are hers, and many more. The result is contagious, for it is impossible to come in contact with this well known vocal authority and not share her enthusiasm! Emily Steinbach is the name of a young artist-pupil, whose voice, talents and personality are such that Mrs. Morris prognosticates for her immense success. She has been engaged to sing a cycle of Dvorák songs, and a French group, in Boston, this coming Sunday, January 31. Coenraad V. Bos recently heard her sing, and then asked "Who is your teacher?" Of Mrs. Morris he said many warmly eulogistic things.

Margaret Keyes, the well known contralto, another Morris pupil, has been singing in many concerts, and is engaged for the Buffalo Festival. Elfrieda T. James, singing frequently in musicales, etc., has immense range of voice. Vivian Gosnell, the new English baritone, is coaching oratorios with Mrs. Morris. Bradford Kirkbride sang the principal baritone part, on short notice, in "The Lilac Domino" last week, and made a great hit, so that Mr. Dipel personally complimented him.

Then there are many young society girls among her pupils, who do not appear in public, but whose singing gives delight to their friends, and result in paeans of praise for their teacher. Hattie Clapper Morris may well point

with pride to the number of prominent singers before the public, her artist-pupils.

About "The Magic Flute."

[London Times, May 28 1914.]

Mozart, we are told, was very angry when people mistook "The Magic Flute" for nothing more than a piece of buffoonery. It was a very serious allegory—all about the clerical party, and Marie Teresa, and the Freemasons, and what not. Everything in it had a symbolical meaning, and it was a political and moral treatise. Its allegorical nature seems to have appealed to the public of Mozart's day. They knew what it was all about, and possibly could recognize the allusions. How many, we wonder, of the audiences that now throng Drury Lane to hear "The Magic Flute" care the price of a program what it is all about, or could even pretend to have read enough about it to understand one-tenth of the illusions? It is safe to say that for nearly every one Papageno is just a comic bird-catcher, and his "Pa-pa-pa-pa" duet with Papagena just a delicious piece of nonsense. It is enough for us that Monostatos is a funny and evil little black fellow who gets properly trounced, and the magic flute a wind instrument that discourses heavenly sweet music; while what more do we want of Sarastro than an heroic and saintly figure, or of Tamino than a prince who learns self-control?

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The more the hearer knows of the hidden meaning and of the circumstances to which it was applicable, the more intellectual interest, no doubt, will he derive from a study of the opera; but in the hearing (since hearings are so few) he is more likely to draw the greater benefit who listens to the music, and takes the queer, wilful story just as it appears, than he who burrows for abstruse allusions. The one may tickle his intellect; the other will satisfy and enlarge his soul with an exquisite joy.

There is a kind of perversity in the human mind over this matter of allegory. On the one hand, men instinctively pay more deference to a work that is deemed allegorical. We half apologize for finding "Gulliver's Travels" a noble story for the boy in us, when the author meant it for a savage satire. Yet as a boy's story we read it, and as a boy's story we read "The Pilgrim's Progress." There are pedants, too, who have tried to fit allegories even to Homer, and would have us think of solar myths, of seasonal festivals and folklore, when we want only to fight with Achilles or to weep with Andromache. Shakespeare himself is not exempt. "Macbeth," we have been told, is not the story of Macbeth, but of some political party or some dynastic faction in the days of Elizabeth if, indeed, the whole set of plays are not a depository of Rosicrucian mysteries. There are works, it is true, in which there is no escaping the allegory. One could not read "The Battle of the Books" for its own sake, nor be interested in Dryden's hind and panther as we are interested in Shere Ali and the bander-log. But these are works which (with the exception of "Erewhon," perhaps) are not widely read. They are left, for the most part, to students. On the other hand, with all our reverence for allegorical art, we disregard, in practice the allegory, the inner meaning, as much as possible, treating it just as we treat the moral. The sturdiest Protestant may love the Madonnas in the National Gallery; stout followers of Nietzsche may go to every performance of "Parsifal." The moral, the precise application to life given by the artist to his work, is disregarded. In the same way, we disregard allegory whenever there is the least excuse, rendering it lip-service and thinking all the while of something else.

Of the two tendencies, there can be little doubt which has the sincerity of man behind it. Allegory is an intellectual and moral game, and, like most things in the domain of intellect and morals, it suffers change. Beauty nothing can wither; it goes behind the things of time and circumstance, bringing light and power into the changeless spirit of man. It is the same with fun and excitement, and the other material out of which art may mold beauty. We may still tremble before Giant Despair, though his exact meaning for us (if he has one) is very different from his exact meaning for Bunyan—because terror is immortal, and Bunyan's artless art brings his terror home to us. We may still laugh at Papageno and bow before Sarastro, because, however little we may know of Freemasonry and Maria Teresa, Mozart has given to these temporal things a spirit of deathless beauty.

Sapirstein's Marathon.

David Sapirstein, a young American pianist, hit upon the novel idea of giving six recitals on six successive days, covering a great part of the piano literature. As remarked in the MUSICAL COURIER last week, such an undertaking proves nothing except the memory and endurance of the player unless his performances are on a high artistic plane. Sapirstein has decided pianistic gifts and promises much for the future, especially when his musical judgment shall have become entirely ripened and he shall have gained in that absolute repose which is essential in order to present the music of the masters in the serene and confident style that distinguishes the giants of the keyboard. However, there was much to enjoy in some of the Sapirstein performances.

Unfortunately lack of space prevents detailed consideration of the separate presentations and of the compositions heard. Following are the six Sapirstein programs delivered at Aeolian Hall last week:

MONDAY EVENING, JANUARY 18.

Etudes Symphoniques	Schumann
Moment Musical	Schubert
Spinning Song	Mendelssohn
Pastorale	Scarlatti
Sonata No. 2	Karol Szymanowski
(First public performance in America.)	
Wiegenlied im Grünen	Julius Weissmann
(First public performance in New York.)	
Papillons	L. T. Grünberg
(First public performance in New York.)	
Kirgisische Skizze	Michael von Zadora
(First public performance in New York.)	
Nächtlicher Garten	Julius Weissmann
(First public performance in New York.)	
In the Temple of Memphis	Cyril Scott
(First public performance in New York.)	
Lude	Laurent Ceillier
(First public performance in New York.)	
Danse Chinoise	McNair Hgenfritz
(First public performance in New York.)	
Gondoliera (Venezia e Napoli)	Liszt
Tarantella (Venezia e Napoli)	Liszt

TUESDAY AFTERNOON, JANUARY 19.

Ballades Nos. 1 and 3, from op. 10	Brahms
Capriccio, B minor	Brahms
Rhapsody, G minor	Brahms
Sonata, B minor	Chopin
Four etudes, op. 10, No. 10, and op. 25, Nos. 5, 9, and 10	Chopin
Impromptu, F major	Chopin
Ballade, F minor	Chopin
Nocturne, C minor	Chopin
Blue Danube Waltz	Strauss-Schulz-Evler

WEDNESDAY EVENING, JANUARY 20.

Abegg Variations	Schumann
Papillons	Schumann
Sonata, op. 53 (Waldstein)	Beethoven
Five etudes, op. 10, Nos. 1 and 3, and op. 25, Nos. 3, 7 and 11	Chopin
Valse caprice, D flat, Soirées de Vienne	Schubert-Liszt
Feuille d'Album, A minor	Liszt
Rigoletto	Verdi-Liszt

THURSDAY EVENING, JANUARY 21.

Sonata, op. 5, F minor	Brahms
Seven etudes, op. 10, Nos. 5, 6, 7, 8 and 9, and op. 25, Nos. 4 and 12	Chopin
Polichinelle	Rachmaninoff
La Nuit	Glazounow
Etude de Concert	MacDowell
Wanderer Fantasia (Liszt Edition)	Schubert

FRIDAY EVENING, JANUARY 22.

Six Grandes Etudes de Paganini	Liszt
Sonata, op. 106 (Hammerklavier)	Beethoven
Variations on a Theme of Paganini, Books I and II	Brahms

SATURDAY EVENING, JANUARY 23.

Twelve etudes d'Execution Transcendante	Liszt
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Eisenach and Some Music Lovers.

[From the Triad, Wellington, Zealand.]

The very name of Germany seems to suggest song and story, romance and legend. There is hardly a town or city without something in it attractive to the music lover; each province has its old ballads and dances, each mountain range its own particular set of stories. The air itself appears to be redolent with melody, in spite of all the officialdom and redtapeism of the imperial and autocratic government. Music must and always will be part of German life.

It is almost more than presumption to attempt to say anything about a place whose story has been told so often and so well; yet I will ask you to exercise your patience if I linger for one short hour in Eisenach.

Away among the wooded hills and romantic valleys of Thuringia lies this lovely little town, straggling upward to the summit of the hill where rise the gray walls of the Wartburg, still keeping watch and ward over the town below.

Our hearts cannot but beat faster as we ascend, for are we not treading the path trodden by many famous personages? No—not quite the same path. The last part of our climb has been made easier, a road has been cut, and we can procure the services of sure-footed mountain mules, do we care to have them. The old track up to the fortress is very steep and precipitous. We can only wonder how these marvelous structures were ever erected and what builders those must have been. This was a robber knight's stronghold indeed. Little cared the Landgraf of Thuringia if his neighbors sent him challenges and demanded restitution of stolen cattle and other such trifles. The frowning walls of the Wartburg resisted attack—he was lord of the soil, monarch in his own way; his serfs tended their flocks on the hillside, and at the first note of alarm, sheltered themselves within the two great courtyards of the castle. Water was there in plenty, so that a siege could easily be endured.

Once across the drawbridge, however, and inside the first of these old courts, our wonder ceases; we can only gaze in delight. With one bound we are transported back to the Middle Ages. We are living in a world of adventure and romance. Of what daring deeds could not these gray old stones tell us, what secrets could they not reveal!

So many legends and stories are told about the Wartburg that it is difficult to separate fact from fiction, truth from romance. I do not propose to attempt to give any description of its beauty and of the treasures it contains, nor to inflict any history upon you, but only to mention a few of the music lovers whom its grim old walls have harbored.

First, then, comes Elizabeth, better known to us as Saint Elizabeth of Hungary, who was so good to the poor that beggars flocked to her gate until her husband complained of her exceeding generosity. Meeting him one day, when distributing loaves of bread, she tried to conceal them in the folds of her garments. In answer to his fierce demand to show him what she had in her kirtle, she meekly answered, "Roses." But her patron saint was watching over her and, lo, when she displayed her burden to her still doubting husband, a miracle had been performed; she was laden with the sweet scented flowers. It somewhat spoils the story to find out afterward that her husband was called "Ludwig the Pious." It doesn't quite seem to fit. It may have been Elizabeth's cruel brother-in-law, however, who spoke to her so roughly. We know he succeeded in turning her out of the Wartburg and taking possession himself. But all this is digressing. We must turn to facts.

Elizabeth was the daughter of Andreas II, King of Hungary, and was born in Presburg in 1207. As a mere child she was betrothed to the son of Hermann, Landgraf of Thuringia, and at the age of fourteen was brought to the Wartburg to be trained for her future position by her mother-in-law herself. Elizabeth must have seen many a gay sight, as this was the period when art and beauty centered in the Wartburg, the resort of the poets and minstrels of that time. We know that she, too, impressed the many visitors there by her beauty, learning and piety.

Her praises were extolled by the "Minnesinger." These Minnesinger, who play such an important part in the history of the time, were not unlike the French Troubadours, or wandering minstrels. They were singers of lyric poetry, the subject of which was nearly always the "Minne," or love; hence the name. Later on this Minnesang became a cult, and bands of musicians were formed in almost every town, which vied with each other as to who should produce the song most perfect in originality of thought and form. Each candidate had to accompany himself upon his harp, and his performance was criticised by a number of judges. The successful singer was then termed a "Meister," or master, and was considered the head of all the other minstrels. It is unfortunate that the real beauty and sweetness of this "Minne" poetry became lost later on in the effort to obtain the spiritless form,

according to rule, necessary for the Meister to keep to; but in Elizabeth's day the Minnesang was at its best and she must have heard the most famous of these old singers, as her father-in-law and afterward both she and her husband were interested in music and gave shelter to many a wandering minstrel.

If historical facts are to be believed, Elizabeth herself cannot have been present at the famous "War of the Wartburg" or the Minstrels' Contest, which seems to have taken place the year after her birth; but that there was a contest between some of the greatest Minnesinger of that time and that this contest took place in the Wartburg is an undeniable fact. As we go through the wonderful old building we can almost imagine we see the singers collected in the large hall still shown to visitors; their seats are pointed out to us by the guide. From all lands the candidates had come, and the contest became so keen that at last only two singers were left, Heinrich von Ofterdingen, whose music extols Leopold, Duke of Austria, and Walter von der Vogelweide (known to us through Longfellow's poem), who carries off the palm with his melodious praises of the Landgraf of Thuringia himself. This is in all probability what actually happened, especially as we know these personages did really exist.

We are told that the two rivals became so excited that they agreed that the defeated minstrel was to forfeit not only his reputation as a Minnesinger, but his head as well. It was Elizabeth's intervention alone that saved the unfortunate loser. This is one version of the incident; but, as I said before, this cannot be a fact, nor can the latter part of the story be true, which tells us that a magician came to the help of the discomfited minstrel, whereupon a further trial took place between him and Wolfram von Eschenbach, in which the latter was finally victorious. Of course, this is pure fiction, but it fits so beautifully into the romantic setting of the Wartburg that we do not feel inclined to quarrel with it. We are indeed sorry to turn from these bright pictures, as after them came troublous times. Elizabeth's husband joined the unfortunate Fifth Crusade, from which he never returned, and her life ended in humiliation, privation and misery. We do not wish to dwell on these sad events, so we give our attention to another music lover closely connected with Eisenach and the Wartburg.

In the town, not very far from the marketplace, still stands a quaint old house, with tiny latticed window panes and overhanging upper story. This was once the abode of one of Eisenach's richest and most respected citizens, and it was to this house that Martin Luther came with his companions to sing in the hope of receiving food or money, as was the custom of the poor students of his day.

Yet so it was. After Luther's famous Declaration before the Diet at Worms, his life was not safe. His one friend of any standing was the Elector of Saxony, whose retainers, disguised as brigands, fell upon Luther when he was riding through the Thuringian forest and bore him to the Wartburg. There he remained in seclusion for ten long months, until it was safe for him to venture forth again.

His room is shown to every visitor to the Wartburg and is furnished almost exactly as it was then. We can see Luther's books, desk, chair, and other belongings. It was in this room that he threw his inkstand at a supposed apparition of the devil. The inkstand is no longer there, but we cannot fail to notice the hole in the wall where the plaster has been torn away, so many tourists having tried to scrape off a piece of the inkstained plaster as a memento of their visit.

We all think of Luther as the reformer and the theologian; we forget sometimes that he was a musician as well. We know he spent many hours of his temporary banishment in making a translation of the Bible, but might not some of the hymn tunes we are familiar with have been composed there as well? Surely the old courts will have sometimes echoed and re-echoed the sound of his hearty, tuneful voice.

Luther was a great music lover. He was too fond of chant and psalm to wish to banish them from the Church service, as did the sterner Swiss reformers with whom he afterward waged warfare. Had Luther had his way entirely there would have been far more music in the German form of worship than there is today; but he chose tunes and chants well and wisely and those he composed himself will continue to be favorites as long as there are people left to sing them. Perhaps we hardly realize how often we use Luther's music in our places of worship today. The best known hymns of which he composed both music and words are "Great God, What Do I See and Hear?" "A Sure Stronghold Our God Is He," "Out of the Deep I Call to Thee," "My God, With Heart's Contrition." Luther's tunes have been used for many sets of words, if we can make use of such an expression. One of the most popular of them is the melody known by the name of "Wittenberg." Another tune often attributed to Luther, although this is a disputed point, is the famous

"Old Hundredth." The Old 112th is undoubtedly his composition, as it is the tune known by the name of "Worms."

There is one more house in Eisenach we must not forget to visit; so we ascend a little way and traverse time-worn but none the less tiring cobblestones to another but rather more modern structure. It is quaint, too, with its latticed panes, though the windows are much larger than in the so called "Luther house" and they have delightfully wide comfortable window seats inside. Along some of the upper windows runs a ledge, we can hardly call it a balcony, with a low railing. This is the birthplace of Johann Sebastian Bach, whose family, originally Hungarian, had been settled in Eisenach since the beginning of the seventeenth century.

The Bachs were a well to do, much respected family; so Bach had the advantages of a good education, although his earlier years were not absolutely unclouded ones. His father died while Johann was still quite a child, so he was placed under the care of an elder brother. He was fond of Johann, but, himself no mean musician, could not prevent himself from becoming very jealous of the extraordinary musical talent shown by the little lad. He refused to help the boy and would not allow him to use his music, at that time difficult to procure and very costly.

But Johann was not easily discouraged. Out of bed he slipped, opened the latticed panes, and managed to get the coveted book out of the cupboardlike recess in which it was kept. Then by the flickering, uncertain light of the pale and melancholy moon, seated on one of the broad window ledges most probably, he gradually copied out, went blind, which fact is attributed by many people to his having strained his eyes in this way. Strange it is, too, that he and that other great composer, Handel, should both have been born in the same year, both have composed little by little, the music he wanted.

We walk through the rooms in Bach's house in which he once made music, and his spirit still seems to linger there, for his spinet and several other instruments are left in their places. There are some specimens of his manuscripts, too, several portraits and many other relics—even the family Bible.

Bach's grand and solemn music comes home to us more when we can realize what his earliest associations and surroundings were. The old house, the quaint old city with the glorious Wartburg above it, would scarcely fail to impress an artistic and beauty loving mind. Perhaps his thoughts lingered there as he wrote his "Passions Music"—some of the grandest notes ever composed by mortal man. Bach is a very great composer and the German Church owes him a great deal, as he harmonized and revised so many of the old chorale or hymn tunes, and it is said that his genius never appears to greater advantage than in the treatment of these melodies. Much of his music is organ composition, most of it sacred, and it is indescribably beautiful and grand, though, strange to say, it is the secular music that is better known to us, perhaps, as the preludes, fugues, the gavottes, and other passages from the orchestral suites. Eisenach is proud to have given birth to such a man, for Bach is often styled the greatest of the older German composers.

But the greatest of all modern composers we may venture to associate with Eisenach is Richard Wagner himself, as it is Eisenach and its surroundings that form the scene of his undoubtedly most popular opera, "Tannhäuser." He revived the quaint old legend of the Minnesinger, Tannhäuser, who saw Venus in a vision and was then attracted to her court, which court was in the very center of the Horstberg, just on the other side of Eisenach. But the singer is not absolutely lost, though held enthralled for some time; he suddenly recollects the outer world, returns to it, and does penance for his sins. The old legend Wagner has altered, and to it he has added some of the Wartburg traditions and the story of the Minstrels' War. Tannhäuser is made to be one of the candidates and to attract and interest the beautiful Elizabeth. There are many deviations from historical facts, but Elizabeth in "Tannhäuser" is Elizabeth of the Wartburg, and the strains of the chorus sung by the pilgrims are heard as they climb the steep slopes to the rugged old pile, keeping steadily on in spite of the alluring sounds from the home of Venus in the Horstberg.

The two women are taken to be the two types of love and of beauty. The love of Venus represents the passion, a fiercely burning but consuming fire; that of Elizabeth seeks to inspire all that is best and noblest, to make the Minnesinger use his gifts for the highest and most glorious service.

Eisenach can truly claim to have a place in the history of music, and it is indeed fitting that the most popular of modern German operas should immortalize the wonderful old Wartburg. It is the very heart of the German people, it embodies the best of their best, romance, strength and beauty. Richard Wagner has breathed the spirit of old Germany into his music; he has sought his subjects among the stories of his own lands. He shows us the Meister-singer of Nürnberg, revives the old myth of Siegfried

with the wonderful sword against whom no one could stand; we are told of the hoards hidden in the Rhine and guarded by the spirits of that river. We listen to the legend of Elsa of Brabant, to whom Lohengrin was sent, a knight like Bayard, "sans peur et sans reproche," but nameless, mysterious, appearing to aid in times of distress and wafted away again when the danger is overcome or removed. But, best of all, Richard Wagner has given us a picture of the Wartburg in its glory, a free castle, free as the pure air breathed from its turrets' top.

We tear ourselves away from Eisenach, where there is so much to see. We would gladly linger, but we try to carry away some of the feeling with which we are inspired, for it seems to cast a spell upon the traveler, making him, too, feel in tune with the romantic and harmonious spirit of the place.

Spiering's Violin Art.

Theodore Spiering, violinist, conductor and pedagogue, musical citizen of the world, and with an honorable artistic record of resident activity in such important tonal centers as Chicago, Berlin and New York, came to Aeolian Hall last Saturday afternoon, January 23, with his violin, and in a series of unusually thorough and sprightly performances proved his right to be classed with the authoritative interpreters of his instrument. His many sided musical experience equips him with solid knowledge and ripe judgment and constant application in the line of technical development—culminating in his writing of a series of master studies for violin—has given Spiering the easy and impressive command of a virtuoso, but one who sinks all desire for display in the far more noble effort to put his mechanical proficiency simply and solely in the service of the composer whose message he reproduces.

In Nardini's D major sonata, Bach's chaconne, A major Saint-Saëns' concerto, Beethoven's G major romance, Laub's polonaise, Edwin Grasse's "Wellenspiel," Arthur Hartmann's "Souvenir" and Tchaikowsky's "Melody" and scherzo from the suite op. 42, Theodore Spiering showed his mastery of every style and school of violin playing, from the severely classical mode of Bach, Beethoven and Nardini, to the romantic suavity of Saint-Saëns, and the piquant modernity of the smaller morceaux on the program.

Best of all was the Bach chaconne, which Spiering read with unusual breadth and dignity. He revealed amply not only its musical beauties but also its masterful voice leading and constructional finish.

The Saint-Saëns A major concerto, while not equal in interest or value to that composer's B minor work in the same form, was played with warmly colored tone, elegance of phrasing and bowing, and impeccable technique.

Grasse's "Wellenspiel," a particularly graceful tidbit had even added charm in Spiering's presentation. Hartmann's "Souvenir" is a most melodious and effective piece of writing. The Tchaikowsky numbers are not among the best offshoots of that Russian's genius.

All in all, Spiering's concert was another reminder that the war, while it has brought misfortune to Europe, also works to New York's musical advantage in bringing to this city the best of the artists from abroad.

Illustrated Wagner Concerts.

Brooklynites had the opportunity to hear and see some very interesting "Illustrated Wagner Concerts" during the week of January 18 at the Broadway Theatre. Music from various Wagner works and motion pictures portraying the main events of his life were happily combined, subdividing his life into three distinct periods. The first episode in the pictures showed his early exhibition of talent, his love affairs and adventures caused by his extravagant habits. The music accompanying this period was selected from "Lohengrin" and "Tannhäuser," and included the fantastic and bridal chorus from "Lohengrin" and march and chorus from second act of "Tannhäuser" by the orchestra and chorus. The soloists were Jeanette Larson, Karena Post and Louis d'Angelo. Miss Larson, who has a soprano voice of marked dramatic intensity and power, sang "Dich Theure Halle," from "Tannhäuser," with excellent diction, giving it a genuinely intelligent interpretation. Miss Post sang "Elsa's Dream," from "Lohengrin," and Mr. d'Angelo was heard in the "Song to the Evening Star," from "Tannhäuser."

Wagner's early struggles and some of his earliest achievements formed the second episode, the music including the "Pilgrim Chorus" from "Tannhäuser," "Love Song" from "Die Walküre," sung by Hardy Williamson, and the "Spinning Song" from the "Flying Dutchman." The last episode showed Wagner's great triumphs and the conception of the Festspielhaus, the music being selected from "Die Meistersinger" and "Parsifal." Throughout the pictures the orchestra played Wagnerian themes with but few exceptions, among which were the "Don Juan" overture and G minor symphony of Mozart and the overture of "Masaniello," by Auber.

It was an altogether interesting and instructive "con-

cert," and the enthusiastic audiences gave ample evidence of their enjoyment by frequent outbursts of applause.

Regarding American Composers.

Fort Worth, Texas, January 18, 1915.

To the Musical Courier:

In your issue of the MUSICAL COURIER of October 28, 1914, you very kindly published a letter for me which you headed "What Is an American Composer?" and on December 16 of the same year, you published a letter by Bertram Shapleigh, an American composer living in London, endorsing all of my original contentions that in contests held in this country for the promotion of national music, the American composer does not receive fair play. Both of the above letters were published under the same heading and, as that heading was your own, I wish to go into detail a little more in defining my idea of an American composer. This could be very easily done according to the laws governing most European contests, when the aim of the contest is to promote a national spirit in creative music, but I will try and give my own definition.

It is but natural that foreign composers, should, quite irrespective of any of the conditions brought about by the war, wish and expect to profit by our generosity and become naturalized that they may enter our contests as Americans.

If one ever has to live abroad, one knows that in foreign countries, the masses do not recognize a distinct type of Americanism. The German youths, whose schooling is unexcelled, and who should know, call us "Engländer" (English) and most of the other countries recognize us as Americans, mainly because we speak English, wear an American flag in our buttonhole, and pay somewhat more than any one else for what we receive. Even the English people look upon us as a mother would upon her child, and cherish in their hearts any successes that we may have.

It is, of course, maintained by Europeans in this country that we have no distinct American type, or I should say, no innate feeling, which is indicative of American thought and is quite uninfluenced, and to a degree dominated, by foreign thought, and it is on this point that I take issue with them.

The true Americans of today are those whose forefathers fought and suffered in the cause of Independence and who have had this spirit of freedom handed down to them through many generations. Europeans of the present generation can in no wise feel, nor fully understand, the spirit out of which grew the Stars and Stripes, until they have lived here many years, and this spirit must be to a degree innate in those who would found an individual school of American music. It is true that this country was largely settled by the English, French, Dutch and Spanish, but the inherent national feeling of these peoples was entirely remoulded and transformed in their process of development along the lines required by the times. There is every reason why the early days of this country should have developed a distinct type of manhood. A type which became strong, keen, alert and self-reliant—a type, able and ready to cope with any new condition and adapt itself immediately to its environment, and we in our hearts, know, that it is precisely this type which is recognized today the world over as American. We are today a free people, and it is this knowledge of freedom that gives a distinctly American attitude of mind—an attitude that recognizes only the Divine Right of the individual and his privilege to work out his own commercial or artistic salvation according to the attributes that have been vouchsafed him—and it takes years to develop such an individual.

The preponderance of musicians in this country born of foreign parents, is so great that it would be unjust to them for us to exclude them from our composers' contests. We want them, and should make them feel as much at one with us as possible, but let us say that in all composers' contests held for the promotion of American music the entrant must be native born. It requires at least one generation to become truly American and as the early, formative years of one's life are the most impressionable years, it will be possible to develop a school of distinctly American music from those who have grown up with us and have learned to understand and appreciate the ideal toward which we are struggling.

I do not take exception to the laws which exclude Americans from European contests for the promotion of national music. These laws were made by each country in order that it might protect its own and encourage its artists in the development of a musical idiom that would be indicative of the spirit of the country of their nativity, and all I ask is that we ourselves do something to encourage the American composer in creating a work which will be distinctly American in its ideal, although the means of expression may be according to European methods.

I wish to greet Mr. Shapleigh through your columns and to thank you in advance for your kind consideration of this letter.

I am, very respectfully,

GEORGE E. SIMPSON.

Cincinnati Orchestra's Eighth Concert.

Cincinnati, Ohio, January 22, 1915.

Two symphonies, the Schumann No. 3, in E flat and the "Pastorale" of Beethoven, with the Bruch violin concerto in G minor, formed the program for the eighth symphony concert at Emery Auditorium this afternoon.

Despite the heavy fall of snow which made travel difficult, and interfered seriously with the operation of the street car lines, a large audience was present and gave a rousing reception to Emil Heermann, concertmaster of the orchestra, who was the soloist of the day.

The Schumann symphony, which opened the program, abounds in lovely themes and Dr. Kunwald made the most of these, the orchestra playing con amore. Whether Schumann intended this symphony to portray the joyful life along the Rhine or merely to convey an impression of his visit to Cologne is immaterial; he at least succeeded in producing some beautiful tone pictures and weaving them all into a fabric of surpassing loveliness.

The violinistic art of Emil Heermann often has been reviewed in these columns, for he is one of the most popular musicians of the day and is frequently heard in concert. In the Bruch concerto he had a grateful medium for the display of his warm, impassioned tone and sincerity of feeling.

The Beethoven symphony, with its many beautiful examples of musical realism, always is a favorite and Dr. Kunwald gave it a clear cut delineation. The brilliant measures were portrayed skillfully with just the right shading necessary to bring out their intrinsic beauties. On the whole, the concert was one of exceptional interest and charm.

JESSIE PARTON TYREE.

Recent Boston Concerts.

Boston, Mass., January 24, 1915.

The program for the twelfth rehearsal and concert of the Boston Symphony Orchestra heard on Friday afternoon and Saturday evening of this week, comprised the first of the Sibelius four symphonies, the Strauss tone-poem "Thus Spake Zarathustra" and Beethoven's overture "Leonora." The concerts attracted unusually large audiences, perhaps because Busoni was to have played the Liszt E flat concerto. It was not made public here until Friday morning that the pianist had decided not to fill his engagement and, therefore, many did not know of the change in the program. This was the third time that the Sibelius work has here been given and it remains interesting and novel.

HARVARD MUSIC DEPARTMENT.

Under the auspices of the Harvard Music Department the first of a series of chamber music concerts took place in the new Paine concert hall, in Cambridge, on Wednesday evening, January 20. Arthur Whiting, of the department, has these performances in charge and his aim is to bring to a hearing such chamber music compositions as are not generally so well known. Preceding the concert he gave a short address explaining his plans and some of his views on opera and program music, and various reasons for the seeming lack of interest in chamber music. Albert Spalding, violinist; Mr. Durieux, cellist, and Mr. Whiting, as pianist, gave the program. Mr. Spalding was first heard in a masterly reading of the familiar "Kreutzer" sonata and the distinguished violinist won a brilliant reception from his enthusiastic auditors. The three artists joined forces in the Beethoven B flat trio and their ensemble work was worthy of much praise. Mr. Spalding again distinguished himself, Mr. Durieux was in fine fettle, while Mr. Whiting displayed his ability adequately.

V. W.

Paul Draper with Boston Symphony Orchestra.

Paul Draper, the American tenor, has been engaged by the Boston Symphony Orchestra to sing Mahler's "Lieder eines fahrenden Gesellen." This is a cycle of four songs with orchestral accompaniment. It will be the first hearing of these songs in this country. The concerts will be given in Boston, on February 5 and 6. It is quite a distinction for young Mr. Draper to have received this engagement. He will sing the cycle in German.

Mildred Dilling in Joint Recital.

On Thursday afternoon, January 28, Mildred Dilling, the harpist, will be heard in a joint recital, to be given at the Three Arts Club, New York. In addition to solo numbers, she will accompany on the harp, Dalerie Deutscher, who will sing in French and Irish costume, and Louise Day, who will sing in German and old English costume.

Disappointment.

Within St. Peter's golden gate
The pessimist bemoaned his fate;
"Ah, me," he wailed, and daubed his eyes,
"There's nothing here to criticize!"

—Newark (N. J.) Star.

MARIE RAPPOLD AND RUDOLF BERGER, METROPOLITAN OPERA ARTISTS.

Mme. Rappold Wins Success as Aida Last Week—Mr. Berger a Fine Wagnerian Tenor.

Marie Rappold, soprano of the Metropolitan Opera Company, familiar to the American musical public for her reliable operatic roles and also as a concert singer of artistic preeminence, has been winning constantly increasing popularity in her comparatively short career. She is a resourceful singer, being able to come to the rescue on short notice and come out with flying colors, as in several operatic exigencies this soprano has proved her ability to do.

Her work, too, is characterized not alone for the lovely quality of her voice, which she so adequately uses, but also by her skillful characterizations.

At the short notice substitution last Friday evening of "Aida" for "Madame Sans Gene," at the Metropolitan Opera House, Mme. Rappold for the second time this year sang the title role with eminent success, having previously substituted for Destinn with Caruso as Radames.

Of her singing on that occasion the New York Tribune said that she was in excellent voice and again found that Aida was her best role. The New York Press then asserted that Mme. Rappold acquitted herself in a way worthy of much praise, achieving particularly happy results.

Mme. Rappold is engaged to appear at one of the Biltmore Friday morning musicales, March 26. She will also sing at the Tuesday salon concert, Sherry's, Tuesday afternoon, March 2. On April 15 she will sing for the Harlem Philharmonic Society, Waldorf-Astoria. Interspersed with these New York engagements are two with the Cincinnati Orchestra, Cincinnati, April 9 and 10. Kansas City and Chicago appearances will follow. An engagement is pending for three performances at the saengerfest to be held in San Francisco in the spring.

Rudolf Berger, whose portrait appears with that of Mme. Rappold (in private life Mrs. Rudolf Berger), on the cover of this issue of the MUSICAL COURIER, is the big tenor, who last season by his singing and acting at the Metropolitan Opera House, particularly in Wagnerian roles, established for himself a high standard of achievement. He gained especial distinction at the time of his debut as Tristan.

On tour he has won high praise as an artist and singer of remarkable versatility, who possesses a flexible voice, of vital timbre and large range, as a tenor of heroic voice and figure.

It will be recalled that Mr. Berger, before coming to the

Metropolitan Opera House, was a leading tenor of the Berlin Royal Opera.

Mme. Rappold and Rudolf Berger are under the management of R. E. Johnston.

A Busy Pianist.

On Monday, January 11, at Paterson, N. J., with the orchestra there under the baton of C. Mortimer Wiske, Rebecca Davidson scored a brilliant triumph in her return engagement, playing the Liszt E flat concerto. The following evening, January 12, she duplicated her success at Trenton, N. J., with the Arion Society; January 15 at Ridgewood, N. J.; January 21 at Selinsgrove, Pa.; January 26 at New Wilmington, Pa.; February 4 at Delaware, Ohio, and February 11 at Greensburg, Pa., which indicates that Miss Davidson is a worthy artist and as such is winning deserved success.

Her reengagement this season with the New York Symphony Orchestra, when she played the Liszt concerto, may



REBECCA DAVIDSON.

be taken as an indication that additional engagements will follow with other orchestras throughout the United States.

The following, from the Paterson Morning Call, is significant:

Miss Davidson swept the audience before her in her solos and thrilled them time and time again with her execution of Liszt's E flat concerto, which was a veritable triumph for herself and the orchestra. Few better technicians have been heard in Paterson, and whenever she comes again this young pianist will be assured of a welcome.—Paterson Morning Call.

The work of Rebecca Davidson was undoubtedly the feature of the concert, and too much cannot be said in her praise. She showed convincingly a vast knowledge of piano technique, superior musicianship and enviable style.—Trenton (N. J.) State Gazette. (Advertisement.)

Wedding Bells.

Mr. and Mrs. A. A. Kinghorn spent a very short portion of their honeymoon in the MUSICAL COURIER offices, last week, on their journey from Washington to Toronto.

Like many young brides, Mrs. Kinghorn is fully determined that merely marriage and a man shall not prevent her continuing her career as a pianist. She has frequently been mentioned in the MUSICAL COURIER under her maiden name of Valborg Martine Zollner, not only for her recitals as an artist, but also as a former pupil of the well-known Toronto teacher, W. O. Forsyth, her one and only instructor.

David Bispham Opens Year Auspiciously.

David Bispham opened the new year as auspiciously as he closed the old one. During the month of December he returned for the second time within two months to Galesburg, Ill., where he had a much larger audience than upon the first occasion. His Chambersburg and Burlington appearances occurred late in December, and his concert in Cleveland, Ohio, was given just before Christmas. Since January 1, Mr. Bispham has filled engagements in Harrisburg, and Altoona, Pa., where his programs were entirely different from the recent offerings with which he has identified himself, being more strictly recital programs, including German and Italian classics sung in the original languages.

January 7, Mr. Bispham appeared in Boston, going from there to Ithaca to sing in the Cornell town the following day. Oswego, January 9, was his next appearance before his tour in the Middle West, which will take him through points in Michigan, including Ann Arbor.

David Bispham has some important plans for New York appearances, where he will probably give a number of recitals following the distinct success he had in the joint concert with the Barrère Ensemble at the Belasco Theatre. Ever since that concert, the baritone has had requests to give a recital in New York, as he has never been in better condition, vocally and otherwise.

With the vogue for marching songs at its height, it is interesting to note that a talking machine company sent a hurry call for David Bispham, asking him to come into New York as quickly as possible in order that he might make a record of the "Tipperary" song. It is further amusing to see, that inasmuch as the discs are double, on the reverse side Mr. Bispham's record of "The Two Grenadiers," by Schumann, will preserve the neutrality of all concerned.

Dorothy Fox Debut as Vocalist.

Dorothy Fox, soprano, made her debut at the Little Theatre, New York, on Monday afternoon, January 18, in a recital of songs of the usual recital type. Her program differed very little from the average program except that she sang a large number of English songs. Miss Fox proved to be a girl of genuine musical talent and interpreted this program attractively, winning much success from a friendly audience. She was the recipient of many flowers.

She was accompanied by Frederick Schlieder in a brilliant and effective manner and sang two of Mr. Schlieder's songs, "Pourquoi" and "La Bas," both of which proved to be compositions of great beauty, especially the latter, this being a work of the elusive modern French school and splendidly effective in its delicate pianissimo effects and mystic harmonies.

Earl Morse Praised.

Earl Morse, violinist, who has won fame in European musical centers, it to give his recital at Aeolian Hall, New York, the latter part of February.

A statue of Morse, that has been exhibited many times abroad is to be placed in the Building of True Arts, at the Panama Exposition at San Francisco. This was made by Miss Dareh, who won the State prize in California, last season.

The Stettin Anzeiger says of the violinist:

His tones are clear, smooth and bell-like, which, with his brilliant technique, make it easy to show his great temperament. He is a finished artist. One who handles the violin so masterfully and plays Tschaiowsky's concerto, op. 35, with so much ability, has a perpetual passport to fame. The audience hailed the rising young star with storms of applause.

At Rome, the Costanzi opened not long ago with "Götterdämmerung." "Thais" was the next opera given. At the Teatro Adriano the works heard recently were "Otello," "Andrea Chenier," "Ballo in Maschera," "Barber of Seville," "The Pearl Fishers."

BEN WHITMAN

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GRAND OPERA IN NEW YORK.

A Week of Repetitions at the Metropolitan Opera House—"Madame Sans Gène" Premiere Postponed and "Aida" Substituted—"Euryanthe" in Brooklyn—Busoni at Sunday Evening Operatic Concert.

METROPOLITAN OPERA HOUSE.

"Lohengrin," January 18.

An excellent "Lohengrin" performance ushered in the operatic week at the Metropolitan, Johanna Gadschi doing her superbly musical and vocally lovely Elsa to Jacques Urlus' manly and mellifluous swan-knight, Carl Braun's sonorous and histrionically finished king, Margarete Matzenauer's intense and dramatically delivered Ortrud, Hermann Weil's consistent and well sung Telramund, and Ar-



LUCA BOTTA AS PINKERTON IN "MADAME BUTTERFLY."

thur Middleton's resonant and intelligently conceived herald. Others in the cast were the same as at previous performances of "Lohengrin."

Special Matinee, January 19.

A charity performance for the benefit of the Metropolitan Opera Company Emergency Fund was that of Tuesday afternoon, when about \$10,000 is said to have been realized. The second act of "Hänsel and Gretel," with Marie Mattfeld, Elisabeth Schumann, and Sophie Braslau, opened the program, followed by the second act of "Aida," with Martinelli, Destinn, Matzenauer, Amato, etc., the first act of "Bohème," with Alda, Botta, etc., and the first act of "Pagliacci," with Caruso, Amato, Bori, etc. Polacco conducted the three Italian operas.

"Boris Godunoff," January 20.

With the customary cast, including Didur, Althouse, Rothier, Ober, de Seguro, Reiss, etc., and Arturo Toscanini wielding the baton, the Moussorgsky opera had another successful presentation, even though its story and music do not appear to exert a very strong hold on the popular mind or affections. It is music drama of a powerful kind, however, and the Moussorgsky musical gifts are unquestioned. It is a thing to be grateful for, that the Metropolitan Opera does not confine its repertoire to those works only which draw at the box office. Art never can be measured by the amount of money it earns.

"Huguenots," January 21.

Another repetition of Meyerbeer's once all conquering composition did not strengthen its claims to frequent or lasting revival—not even after the warm defence which Saint-Saëns wrote of the piece and its creator a few years ago. Several overpowering musical moments there are in the "Huguenots," to be sure, but to reach these oases, one has to travel vast deserts of blatant insincerities and unattractive makeshift material. So far as New York is concerned, Meyerbeer seems to have passed definitely into

the limbo of the past—thanks largely to Wagner and the Neo-Italian school.

Caruso's Raoul again was distinguished by much polished singing. Mabel Garrison repeated her astonishingly agile and sympathetic sounding of the role of Urbain. Leon Rothier was a suave Saint-Bris. Emmy Destinn took her old part of Valentine, and Scotti was de Nevers. Carl Braun brought down the house with his fiery and rousing delivery of "Piff, Paff," as Marcel.

Giorgio Polacco conducted splendidly, and Rosina Galli, as premiere danseuse, did some exceedingly graceful and artistic dancing.

"Aida," January 22.

Owing to the sudden indisposition of Geraldine Farrar, "Aida" was substituted for the scheduled premiere of "Madame Sans-Gène," which was to have taken place last Friday evening, but was postponed to Monday.

"Aida" had a generally excellent performance with Martinelli as Radames. He was in splendid voice and gave a fine interpretation of the heroic role. Marie Rappold, as Aida, repeated her well known reading of the title role and scored her customary success. There are few voices of such fine quality at present before the public. Mme. Rappold, by the way, has gained greatly in his trionic ability. Adamo Didur was in splendid form in the role of Ramfis. The same can be said of Pasquale Amato as Amonasro. Margarete Ober sang the role of Amneris capably. There was a large audience present. Arturo Toscanini conducted.

"The Masked Ball," January 23 (Matinee).

Verdi's old fashioned but melodious work again gave Caruso a chance to shine as a brilliant tenor and he did so with his usual rare art. Amato, as Renato, gave of his best, and his golden baritone voice was balm to the soul. Emmy Destinn did Amelia and Maria Duchene was Ulrica, with Rothier as Tom, and de Seguro as Samuel. Frieda Hempel scored a big individual triumph as Oscar, the page, by trilling and warbling her coloratura part with astonishing ease and dazzling finish. Toscanini conducted.

"The Masked Ball" is wearing very thin as to its score and vocal music, but here and there Verdi shows prophetic signs of the real greatness he was to achieve later. "Traviata" and "Rigoletto," infinitely better operas than "The

showered enthusiastic approbation upon the master after his rendering of Weber's "Concertstück," the Schubert-Liszt "Erlking" arrangement, and the Liszt paraphrase of "Rigoletto" themes. Busoni's pianism is as potent and as superb as of yore. His clarified musicianship, voluminous and singularly expressive tone, and glittering technic make him one of the exalted piano monarchs of all time. His "Concertstück" reading was in turns gently romantic and exuberantly gay, that being the nature of the composition. But Busoni also found the larger voice which here and there is sounded by Weber and results in touches of real poetry and in several climaxes of striking dramatic power. The "Erlking" was done with marvelous declamatory intensity. Dazzling keyboard effects characterized the "Rigoletto" fantasy.

Luca Botta in the "Cielo e mar," from "Gioconda," made a big hit by reason of his lavish expenditure of voice and his tasteful phrasing of the gracious measures. He is a vocal artist in every sense of the word, as he proved also in the "Improviso," from "André Chenier," sung in a style that found the exact balance between the lyrical and dramatic elements of that number. The audience acclaimed Botta vociferously.

The exceedingly high standard of the solo part of the concert was sustained by Anna Case, in a "Traviata" aria ("Ah, fors e lui"), and several songs. This artist never disappoints her hearers, for she always seems to be in voice and always sings with fine command of tone, of text values, and of the niceties and nuances in interpretation.

Raymonde Delaunoy did several French songs acceptably and the orchestra was heard in Smetana's "Bartered Bride" overture, and shorter selections by Järnefelt, Pierné, Brahms and R. Strauss. The last named was represented by a "Military March."

BROOKLYN ACADEMY.

"Euryanthe," January 19.

Brooklyn's opera loving public was well represented in numbers and enthusiasm at the "Euryanthe" performance, on the seventh night of the subscription of the Metropolitan Opera Company, at the Academy of Music, Tuesday evening, January 19. The production, both in general and particular of the entire cast, which was the same as on the evening of the first revival performance at the Metropolitan Opera House, December 19, 1914, and at the successive performances there this season, inspired generous applause and numerous recalls. This Weber opera itself, together with the work of the principals has been so recently and frequently set forth in these columns that detailed review is uncalled for here, especially in view of



ACT II, "MADAME SANS-GÈNE," METROPOLITAN OPERA HOUSE.

"Masked Ball," will long outlive that work, what with its too jingly tunes, and its obscure and unconvincing libretto.

"Tannhäuser," January 23 (Evening).

At popular prices, the Saturday evening performance drew an enormous audience, which listened delightedly to Wagner's melodious measures and their voicing by Urlus, Gadschi, Braun, Althouse, Ruysdael, Matzenauer, Sparkes, Goritz, Bayer, Schlegel, etc.

Busoni at the Metropolitan.

At the Sunday night concert in the Opera House, January 24, Ferruccio Busoni made his reappearance in New York and to the great delight of a large audience, which

the fact that the part of each singer conformed to and varied little from the New York production.

It is not easy, however, to pass over the work of Frieda Hempel in the title role. She carried her audience with her again by the luscious freshness of her beautiful, flexible voice, which she uses with such consummate art and by her realistic portrayal of Euryanthe. Margarete Ober, was the Eglantine.

Johannes Sembach as Adolar and Hermann Weil as Lysiart gave of their best both vocally and histrionically.

Arthur Middleton was once more a full voiced and impressive King and Max Bloch was heard as Rudolf. Mabel Garrison sang charmingly the minor role of Bertha. Toscanini conducted.

CHICAGO HAS MUCH MUSIC.

An Active Week in Western Metropolis—Amateur Musical Club's Artist Recital—Apollo Club Will Travel in Special Train to Panama Exposition—Symphony Concerts and General Notes.

Chicago, Ill., January 23, 1915.

At the Auditorium, Sunday afternoon, January 17, under the local management of Wessells & Voegeli, Fritz Kreisler, violinist, assisted by Elizabeth van Endert, soprano, and Carl Lamson, accompanist, drew a large audience. It might be said that over 1,500 persons were turned away disappointed for not having secured reserved seats in seasonable time, and, as the management of the Auditorium found out somewhat tardily that the police ordinance in Chicago forbids the use of seats upon the stage unless amiable conditions be made in advance, 300 of those who expected to find room at least on the large Auditorium stage went away as disappointed as those who desired to buy stalls, balcony or gallery seats. Mr. Kreisler was in fine fettle. A detailed review is unnecessary, as he has appeared in these surroundings so often that further comment is superfluous. Mme. van Endert was heard in an aria from "Freischütz."

AMATEUR CLUB'S 135TH ARTIST RECITAL.

Katherine Goodson, the English pianist, was the soloist of the Amateur Musical Club program on Monday afternoon, January 18, at the Illinois Theatre. The Amateur Musical Club can always be relied upon to furnish an excellent artist for its recitals, and this instance was no exception. Miss Goodson played a widely diversified program in excellent taste and with great authority. The "Suite Modern" by Arthur Whiting was much enjoyed here. The pianist's technical equipment is splendid, and in each number she gave ample evidence of rare musical intelligence. Her Debussy number had to be played as an encore owing to loud hammering in the theatre during her last group.

MORNING MUSICALS AT EVANSTON BIG SUCCESS.

The morning musicals at the Evanston Woman's Club, which were given under the direction of Rachel Busey Kinsolving, were concluded on Tuesday morning, January 19, with Ossip Gabrilowitsch and Lambert Murphy as soloists. Mr. Gabrilowitsch was heard in the Beethoven sonata, op. 31, E flat major, to great advantage, and also in the Schumann symphonic etudes, both of which were given excellent readings. Mr. Murphy's first group proved him to be a singer of great merit. His enunciation is excel-

lent and his beautiful voice and fine diction revealed him every inch an artist. His singing of the tenor aria from "La Boheme" was beautiful.

MANAGER O'HANLON ON THE ROAD.

Gertrude O'Hanlon left last Saturday morning for Kansas City en route to Denver, where she journeyed with two of her artists, Rosa Olitzka and Rudolph Reuter, who were booked to appear in recital later in the week. Previous to her leaving Chicago Miss O'Hanlon was in feeble health, her nerves having given away nearly completely, and a breakdown was feared by her friends. However, the exhilarating climate of Colorado no doubt will be most beneficial to this young and enterprising manager. Miss O'Hanlon will probably hereafter devote her time solely to the interests of her artists, as she met with rather poor success in the Tiffin musicals, in which she was associated with Mrs. Fisher-Talbot, and in a series of concerts which were to be given at the Midway Gardens, but which came to a sudden conclusion after one concert. Poor patronage at the Midway Gardens was given as a reason for the abandonment of the concerts. Albert Borroff, basso, who was to appear a week ago last Sunday, and Esther Plumb, contralto, who was billed as the principal attraction for the following Sunday, did not sing, the concerts having been postponed to a later date.

Miss O'Hanlon has, however, been very fortunate of late, having been left a legacy by her godfather in Seattle, Wash., and, as the principal item is said to be in real estate, Miss O'Hanlon should be in a position to know its true value, since previous to entering the managerial field she was connected with a real estate firm and was successful in selling land as she has been in securing dates for her artists.

DE PAUW UNIVERSITY HEARD FROM.

This office acknowledges receipt of a program of a recital given by Charles Galloway at the inauguration of an organ presented to the De Pauw University by Sallie Bowman Caldwell, in memory of her father, the late Bishop Thomas Bowman. This recital took place at Meharry Hall on Saturday afternoon, December 19. Mr. Galloway played works by Liszt, Haydn, Sturges, Kroeger, MacFarlane, Guilmant and Bach. At the university service on Sunday afternoon, December 20, the dedication of the organ brought forth a program beautifully rendered by the university choir, which is directed by R. G. McCutchan. A prelude, fantasia by Dunham, was the first number presented, and after the offertory and presentation and dedication of the organ, President George R. Grose's sermon was on "Christianity and War." Due to its completeness

in every detail, the organ is particularly fitted to the great variety of uses to which it will be put in the different concerts and services which are held each year in the main university hall. It is a most valuable addition to the university.

C. A. ELLIS IN CHICAGO.

C. A. Ellis came to Chicago to be present at the recital given by Fritz Kreisler and Elizabeth van Endert at the Auditorium last Sunday afternoon, January 16. Mr. Ellis had to leave before the conclusion of the concert, returning to Boston by the 5 o'clock train.

NEXT CONCERT OF APOLLO CLUB.

The next concert by the Apollo Musical Club will be a performance of Schmitt's "Forty-seventh Psalm," which will be heard for the first time in the West, and Cowan's "The Veil," which is to have its first performance in America. The date is Monday night, February 22, at Orchestra Hall. The entire Chicago Symphony Orchestra will furnish the accompaniments.

MINNEAPOLIS ORCHESTRA'S ANNUAL CONCERT.

The Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, will give its annual Chicago concert in Orchestra Hall, Sunday afternoon, February 28, under the management of Carl D. Kinsey.

MEMBERS OF AMERICAN CONSERVATORY FACULTY IN RECITAL.

Under the auspices of the American Conservatory a recital was given by members of the faculty on Saturday afternoon, January 23. Those who appeared were Ragna Linne, soprano; Mr. and Mrs. Herbert and Hans Hess, cellist, who played the Mendelssohn trio for piano, violin and cello. Mr. Butler also played the toccata by Tor Aulin, Dvorak's "Slavonic Fantasia" and Moszkowski's ballade. Mme. Linne sang from manuscript "Remembrance," a song by Helen Ashley, which has been dedicated to the popular soprano. Mme. Linne was also heard in "Dew Drops," by Agathe Grondahl; "The Dream," by Rubinstein, and "Kid-Dance," by Grieg. A review of this recital is deferred until next week.

GEORGIA KOBER IS BUSY.

Georgia Kober, American pianist and president of the Sherwood Music School, will be the soloist with the Philharmonic Orchestra in Seattle, Wash., January 21, and is to appear in joint recital with David Dunbar Duggan, January 22, in Seattle; January 24, in joint recital at San Francisco; in joint recital at Palo Alto, Cal., on January 31, Miss Kober, Bruno Steindel and David Duggan will give a concert at the home of Frances J. Dewes, in Chicago. On February 3, Mr. Duggan will sing the part of Samson, from "Samson and Delilah," at Tiffin, Ohio. Miss Kober will give recitals in Bryan, Ohio, February 2; Paulding, Ohio, February 3, and Edgerton, Ohio, February 5.

VOLNEY MILLS AND HARRISON HOLLANDER BANKRUPT.

Volney Mills and Harrison Hollander, formerly local managers in Milwaukee, were duly adjudicated bankrupt on January 9, 1915. The first meeting of their creditors will be held at Room 434, Post Office Building, Milwaukee, on January 27, at which time the same creditors may attend, prove their claims, appoint a trustee, examine the bankrupts and transact such business as may properly come before said meeting. E. Q. Nye, referee in bankruptcy, sent the above information to this office.

RECEPTION AT HANNA BUTLER'S STUDIOS.

Hanna Butler, the vocal teacher, gave a reception in honor of Mary Boland and her company, at which eighty persons were present. After the reception, which took place in Mrs. Butler's studios in the Fine Arts Building, on Sunday afternoon, January 10, two of Mrs. Butler's advanced pupils rendered selections. Genevieve Barry sang "The Bell Song," from "Lakme," and Edna Ellison sang the aria, "Depuis le jour," from "Louise."

AMERICAN CONSERVATORY ANNOUNCEMENTS.

Jennie F. W. Johnson, contralto, assisted by Marx Oberdorfer, Herbert Butler and Alfred Barthel, will give a song recital in Fine Arts Theatre, Tuesday evening, February 2.

The next meeting of the American Conservatory Alumni, Mrs. E. W. Ritter, president, will be held Monday morning, February 1, at eleven o'clock in the American Conservatory Assembly Hall. Miss Beaumont and Miss Robb will furnish a program of readings.

BUSH CONSERVATORY NOTES.

Eugene Musser, pupil of Grace Stewart Potter, and Frank Brantley, pupil of Justine Wegener, of Bush Conservatory, gave a joint recital Saturday evening, January 9, at the Campbell Park Presbyterian Church. It was a well selected program and was received with much enthusiasm. Mr. Musser is organist at the church and immediately after the recital Mr. Brantley was also engaged. Mr.



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Musser and Mr. Brantley have a number of recitals to be given in the very near future in and around Chicago.

On Friday evening, January 22, a recital will be given at the Bush Conservatory by pupils of Harold von Mickwitz and Justine Wegener.

The students of the School of Expression of the Bush Conservatory will give a studio recital, Saturday afternoon, January 23, at three o'clock.

Earl Victor Prah, pupil of Julie Rive-King, was heard in a group of solos Sunday afternoon at Fullerton Hall and was received with much enthusiasm. Mr. Prah is a young pianist who is rapidly coming to the front and whose work has won much admiration from all who have heard him.

BERGEY PUPIL SUCCESSFUL.

Florence Benson, of the Bergey Chicago Opera School, will give a recital at the Hammond Country Club, Hammond, Ind., Sunday afternoon, January 24. This is a return engagement for Miss Benson. A few weeks ago Miss Benson was engaged to give piano solos with the Clara Von Wales Concert Company at the Wilmette Woman's Club and Hammond Country Club, after which she was immediately engaged for an entire program.

APOLLO CLUB FOR PANAMA-PACIFIC EXPOSITION.

The Apollo Musical Club, of Chicago, under the direction of its leader, Harrison M. Wild, is to appear at the Panama-Pacific International Exposition in San Francisco, and the Panama-California Exposition at San Diego. The tour will start on Saturday afternoon, July 10, when the Apollos will leave Chicago and will arrive in Denver on Sunday, appearing there in the evening at the Auditorium. They will remain in Denver until Monday morning, and will reach Salt Lake City, Tuesday, giving a concert in the Mormon Tabernacle in the evening. The following day they will arrive in Ogden and on Thursday, July 15, they will reach San Francisco, where they will give three concerts in the Festival Hall, Exposition grounds, and one concert at the Auditorium, San Francisco. They will remain in that city at the Inside Inn, Exposition Grounds, July 15, 16, 17 and 18.

On Sunday, July 18, they will leave San Francisco for Los Angeles, where on July 19 they will give two concerts in the Auditorium, remaining in Los Angeles for two days. On Tuesday, July 20, they will leave Los Angeles for San Diego, where on Wednesday, July 21, they will give a concert on the Exposition grounds. They will remain in San Diego two days at the Hotel U. S. Grant and will leave San Diego on Thursday, July 22, arriving in Los Angeles, Friday, July 23, and coming back to Chicago, where the tour will end on Monday, July 26. A special train has been engaged by Carl D. Kinsey, secretary of the club. The train will consist of twelve and sixteen section standard Pullman sleeping cars, figuring on twenty people to each car. One baggage and one observation car, in which will be placed a piano, and dining car will accompany each train. Each active member making the trip is to receive a proportionate rebate of the net receipts of all the concerts en route and at the two expositions. It is hoped to make this amount considerable in view of the nine concerts to be given during the trip.

VALUE OF MUSICAL INSTRUMENTS.

The largest auction sale of musical instruments by the United States government ever held in Chicago netted \$1,598, when odds and ends of customs house goods were sold under hammer by Samuel L. Winternitz under the direction of John R. Ford, special deputy collector of the customs. A bass viol brought \$8 and sixty accordions \$40.

BEETHOVEN TRIO IN GLEN ELLYN.

At the third concert of the Glen Ellyn Musical Club series on Thursday evening, January 21, the Beethoven trio furnished the program. The trio, which is made up of M. Jenette Loudon, pianist; Otto Roehrborn, violinist, and Carl Brueckner, cellist, was heard to advantage in a most interesting program made up of selections by Beethoven, Arensky and Godard. Beside the trio numbers, each member played a group and met with the full approval of the large and enthusiastic audience at the auditorium. The trio enjoyed the success that is always theirs wherever they appear.

AMERICAN CONSERVATORY OF MUSIC.

Jennie Johnson, contralto, will give a recital at the Fine Arts Building, Tuesday evening, February 2. Herbert Butler, violinist, and Alfred Barthel, oboist, will assist. Marx Oberndorfer will be at the piano.

Students of the School of Expression will give a dramatic recital Saturday afternoon, January 30, at Kimball Hall under the direction of Walton Pyre. The program will consist of two short plays: "The Falcon," by Tennyson, and "Dream Faces," by Hugh Wynne.

On Saturday afternoon, February 6, the American Conservatory students' orchestra will give its first public con-

cert with the assistance of Dorothy Jacobi, pianist. Herbert Butler will conduct as usual.

The semi-annual bulletin of the American Conservatory just out contains much interesting reading matter relating to the conservatory. There is, for instance, a list of several pages consisting of teaching engagements by graduates of the conservatory, and a list of compositions by artist pupils, accepted by prominent music publishers. A most gratifying fact is the announcement by the management that the registration of the conservatory is fully up to that of last season.

SYMPHONY CONCERTS.

At the fifteenth pair of concerts by the Chicago Symphony Orchestra, Friday afternoon and Saturday evening, January 22 and 23, the program was made up of the overture to the "Secret of Suzanne," by Wolf-Ferrari; Mozart's symphony in E flat; Vieuxtemps' concerto for violin, played by the soloist, Harry Weisbach, concertmaster of the Chicago Symphony Orchestra; overture to a fantastic comedy, "The Faun," by Eric Delamarter; "Fireworks," by Stravinsky; scherzo "Queen Mab," from Berlioz's symphony "Romeo and Juliet," and Casella's rhapsody "Italia."

CAROLYN WILLARD ENTERTAINS FOR KATHARINE GOODSON.

Carolyn Willard entertained friends in honor of Mr. and Mrs. Arthur Hinton (Katharine Goodson) on Wednesday evening, January 20. A musical program was offered by the hostess and other local talent.

HARRISON M. WILD DELIGHTS ORGANISTS.

Harrison M. Wild, the well known organist, was one of the soloists appearing before the Chicago Chapter of the American Guild of Organists, of which for several years he was the able dean. Mr. Wild was heard in Stebbin's "Summer" and Rosseter G. Cole's "Rhapsody." The many organists present at St. James Episcopal Church, where the concert was given, were unanimous in their praise, stating that Mr. Wild's presentation was faultless and his playing clean cut.

KENNETH M. BRADLEY TO LECTURE IN THE EAST.

Kenneth M. Bradley, president of the Bush Conservatory, continues to attract attention in different parts of the United States. His Eastern engagements are as follows: Wilkes-Barre, Pa., January 25; New York City, January 26; Albany N. Y., January 27; Warren, Pa., January 30; Youngstown, Ohio, February 2; Marion, Ohio, February 4. In Warren, Pa., Youngstown and Marion, Ohio, Mr. Bradley is to deliver two lectures in each city. He was obliged to refuse a number of other engagements owing to the limited time allotted to lecture work.

NOTES.

At the eleventh concert of the third season of the Sinai Orchestra to be given Sunday evening, January 24, at Sinai Temple under the direction of Arthur Dunham, the soloist will be Florian Varkony, bass and professional pupil of Herman Devries. Mr. Varkony will sing "The Calf of Gold," from Faust, and a group of songs. Mr. Dunham beside directing the orchestra will also play an organ solo.

Ossip Gabrilowitsch, pianist, will assist the Kneisel Quartet at the second chamber music concert on Sunday afternoon, January 31, at the Illinois Theatre under the direction of F. Wight Neumann. Mr. Gabrilowitsch will play with the quartet the Brahms G minor quartet, op. 25. Another number on the program will be the Arnold Schönberg sextet in D minor. In this number the quartet will be assisted by Messrs. Esser and Brueckner, members of the Chicago Symphony Orchestra.

Under the auspices of the Bush Conservatory a recital was given on Friday evening, January 22, at Recital Hall. Those who took part were pupils of Harold von Mickwitz and Justine Wegener. The next recital will take place on Friday evening, January 29, when violin pupils of Guy Herbert Woodard will furnish the program.

The Chicago String Quartet gave a program in Orchestra Hall foyer on Thursday afternoon, January 21, under the auspices of the Chicago Chamber Music Society. The program included the Schumann Quartet in A major and the Borodin Quartet in D major.

Harold Bauer and Pablo Casals will give a joint recital at Orchestra Hall on February 21 under the management of Wessells and Voegeli.

At the next recital of the MacBurney series of song recitals given at Hamilton Park, Alma Leslie, soprano, will furnish the program on Monday evening, February 1. John Doane will be the accompanist.

Young Men's Symphony Orchestra.

Next Sunday afternoon, at 3 o'clock, January 31, the Young Men's Symphony Orchestra, Arnold Volpe, conductor, with Marvinne Maazel, pianist, will give this program in Terrace Garden, New York:

Symphony, No. 5, C minor.....Beethoven
Overture, Oberon.....Weber
Concerto, G minor.....Mendelssohn
Finale, Symphony No. 4.....Tchaikowsky

Philharmonic Plays Beethoven.

A Beethoven program was given by the New York Philharmonic Society, Carnegie Hall, Thursday evening, January 21, and Friday afternoon, January 22, with Fritz Kreisler as soloist. The program consisted of the "Dedication of the House" overture, op. 124, concerto for violin, and symphony No. 5.

This overture is rarely heard nowadays and for the very good reason that it is one of the least interesting of Beethoven's overtures. It provides a good deal of hard work for every member of the orchestra, but without very notable effect, and the motives are less trenchant than is customary with Beethoven. The symphony was given a splendid performance by the Philharmonic. It is worthy of especial note that the "traditional" pauses at the opening were omitted, the orchestra adhering strictly to the text as Beethoven wrote it, and probably intended it, for Beethoven was a careful man who left nothing to chance, and to read anything into his work that was not indicated by him is to take an unwarrantable liberty. Special remark should be made upon the splendid sonority of the orchestra, especially of the strings, and of the exquisite tone, phrasing and interpretation of the solo flute, particularly in the slow movement of the overture, where it came into much prominence.

Kreisler gave his usual interpretation of the concerto, and that is an achievement too familiar to need extended comment at this time. He played his own cadenza, which is difficult, and in the main in accord with the spirit of the concerto to which it is attached. Both Kreisler and the orchestra were the recipients of much applause.

No Idle Hours for Mildred Dilling.

Mildred Dilling, the harpist, is enjoying one of the busiest seasons of her life. The week before last five engagements kept the young artist constantly on the "go" and the week just past added still additional engagements of importance.

On Friday afternoon last, January 22, Miss Dilling was one of the soloists at the Moments Musicale given in the grand ball room of the Waldorf-Astoria Hotel, New York, under the patronage of the Metropolitan Opera Company. A large and enthusiastic audience was present.

Miss Dilling played two numbers—"Arabesque," by Debussy, and "Patrouille," by Hasselmann. The large and fashionable audience applauded both solos and demanded encores. The young harpist was at her best and found an enthusiastic admirer in every one present.

Others who took part were Mr. Diaz, tenor; Miss Schneider, soprano, and the following dancers: Miss Dorsey, Lysa Graham, Gilbert York and Miss Lola.

On January 31, Miss Dilling will appear at a private musicale in New York; on February 1 she will be heard again at the Waldorf-Astoria Hotel; on February 4, she is to appear at Aeolian Hall, New York; on February 10, she is booked for another private musicale in New York, and on February 25, she is scheduled to play at Utica, N. Y. Following her Utica engagement Miss Dilling will appear at several concerts up-State.

Marion T. Marsh with University Club.

At the first private concert given by the University Glee Club of Brooklyn, on Friday evening, January 22, a large and fashionable audience was present.

The University Glee Club was enthusiastically received. Its singing showed precision, due to the efforts of its painstaking conductor, Edward J. A. Zeiner.

Marion T. Marsh was the assisting artist. This young American concert harpist charmed the audience by her artistic rendition of the following two groups of solos: Prelude in C minor, Chopin; "Menuet," Hasselmann; "Spanish Dance," Holy, and "Menuet d'Amour," Massenet; gavotte, Bach, and "Chaconne," Durand.

Liberal and well deserved applause followed her finished performance, and at the conclusion of her first group of solos an encore was demanded to which she responded.

Florence Leonard Lectures.

At the Little Theatre, Philadelphia, Florence Leonard recently delivered a lecture on the subject of the brasses, their function and purpose in the modern orchestra. Demonstrations were given by members of the Philadelphia Symphony Orchestra. This lecture was the third of a series for young people, the subjects treated being the instruments of the modern orchestra. As on this occasion the various points are brought out clearly by the use of the actual instruments which are the subject of the lecture in each instance. Miss Leonard is a familiar figure on the lecture platform and is also a pianist of marked ability and talent.

MINNEAPOLIS CONCERTS.

Minneapolis, Minn., January 21, 1915.

The fourth Beethoven concert was given by the Minneapolis Symphony Orchestra at the auditorium, Tuesday afternoon, January 19, at 4 o'clock. The orchestra was guided to superb heights by Emil Oberhoffer in the "Leonore" overture and "Eroica" symphony. Maud Powell played the Beethoven violin concerto with perfect technique and musicianly conception, and the orchestra gave her splendid support. No finer concert has ever been given here and it speaks well for Minneapolis that a classical program like this one can draw a full house at 4 o'clock in the afternoon.

CHRISTINE MILLER, SOLOIST, WITH ORCHESTRA.

About this time every year Emil Oberhoffer arranges a program bearing a decided Scotch tinge and it is always one of great beauty. So this was the program for January 17, Sunday afternoon, at the auditorium, and the Minneapolis Symphony Orchestra was in just the right mood to play MacCunn's overture "The Land of the Mountain and the Flood." Bruneau's "The Sleeping Beauty in the Woods" was exquisitely rendered, especially the horn work by Richard Lindehahn. Two of Dvorak's earliest dances were skillfully performed, also the "Hymn to the Rising Sun," by Richard Mandl, a Parisian of Austrian extraction. The organ on this occasion, under the clever manipulation of Hamlin Hunt, opens this work, soon the first violins join and each section adds to the ensemble until a splendid crescendo is reached, depicting the emotions of an ascent of Mont Blanc at sunrise. The obligatos by Richard Czerwony, concertmaster, and Cornelius Van Vliet, solo cellist, were superbly played. The introduction to the third act of "Lohengrin" closed the program.

The soloist of the day was Christine Miller, the contralto, who is leaving each city with a guarantee of a return date, so satisfactory is her art. "Farewell ye Woods," from Tchaikowsky's "Joan of Arc," was beautifully sung by Miss Miller. Her other numbers were Carpenter's "When I Bring You Colored Toys," and Wolf's "Spring is Here," in which the fine art and lovely voice of this favorite contralto were fully revealed. Miss Miller's success was complete.

SEVENTH SYMPHONY CONCERT.

The seventh concert of the Minneapolis Symphony Orchestra was given at the auditorium, on Friday evening, January 15, when a large audience greeted the players. The opening number was Beethoven's overture "Egmont," followed by the Tchaikowsky symphonic poem "Manfred." Stock's fascinating symphonic waltz, op. 8, was charmingly played and Kaun's "Festival March and Hymn to Liberty" closed the program.

Alice Verlet was soloist. She is the possessor of a sweet voice and a charming personality. Her programmed numbers were the aria "Caro nome" from "Rigoletto" and the "Bell Song" from "Lakme." It has been the great pleasure of the MUSICAL COURIER's Minneapolis correspondent to hear and meet Mme. Verlet in Brussels, and there witness her operatic triumphs at the Theatre de la Monnaie. She received tremendous applause at this Minneapolis concert.

NORTHWESTERN CONSERVATORY NOTES.

On Saturday morning, January 23, at the faculty hour, the faculty, students and their friends are invited to attend a lecture by Dr. Caryl B. Storrs, whose subject will be "The Differences Between Good and Bad Music" with illustrations. Doctor Storrs will be assisted by David Patterson, of the conservatory piano department.

The faculty and students of the expression department are to be special guests at Stanley Hall, Wednesday morning, January 20, when Dr. John Powell will lecture on "Les Misérables." This is the first of a series of four lectures to be given by Doctor Powell on "Great Books."

While repairs are being made at Stanley Hall, the students of the music department are taking their work at the conservatory.

Harold A. Loring, lecturer and educator, will give the third of his series of lectures at the conservatory on Wednesday evening, January 20. Mr. Loring is making a tour of the country in lecture-recitals on Indian music. He is assisted by Eagle Wing, a Sioux Indian, in songs and dances in native costume. Mr. Loring's subject will be "The Indian of Today and Yesterday."

The second in a series of special conservatory faculty concerts in city churches took place at the Oliver Presbyterian Church on Wednesday evening, January 13, under the auspices of the Oliver Athletic Club. The following named artist teachers appeared: Ethel Alexander, pianist; Robert Fullerton, tenor; John J. Beck, organist, and John Seaman Gurns, dramatic reader.

On Friday evening, January 22, the third in a series of conservatory faculty concerts will be given at the Joyce Memorial Church, when five members of the faculty will appear in a program of piano, voice, violin and dramatic numbers.

The Conservatory String Quartet, under the direction of Gladys Conrad, of the violin department, assisted in a

faculty concert held at the Oliver Presbyterian Church on Wednesday evening, January 13. The other members are Ethel Carlson, Minnie Ledbetter and Arne Nordvedt. Their numbers included "Little Symphony" (Dancila), "Auf Bergeshoh" (Andre), and "Hope March" (Papini).

RUTH ANDERSON.

Ridgewood Orpheus Club Concert.

When the Ridgewood, N. J., Orpheus Club presented its musical program at a concert given in the Play House, Wednesday evening, January 20, it introduced its new conductor, Wilbur A. Luyster, the New York director and teacher of sight singing, to its fellow townsmen.

The club numbers on that occasion were "The Bugle Calls Away," Greely; "De Coppah Moon," "Shelley"; "The Way of the World," Hatch; "A Hong-Kong Romance," Hadley; "Toreador, Hola!" Trotter; "Dreaming," Shelley; "The Little Irish Girl," Lohr; "Invictus," Huhn.

The Ridgewood Herald in its review of the concert spoke in high appreciation of the work of the club under Mr. Luyster's direction as follows: "Mr. Luyster . . . has succeeded in developing its abilities along various lines. The attack was never better, the shading and the enunciation decidedly improved, and the volume of tone increased. It is hard to say where the best work of the club was done, so varied were the numbers. 'Toreador, Hola!' was done almost faultlessly, with its brilliant crescendos and its touch of pathos. 'Dreaming' was charming in its delicate phrasing. The humorous numbers were sung humorously, and that is something that not every club can do. The fine rendering of 'Invictus' was marred by the performances of a number of women, who were in such a hurry to get out of the house that they began to put on hats and wraps before the selection was finished. But the club sang it splendidly, for all that. It remains to be said that the singing of the Orpheans received more popular approval than ever before."

Mr. Luyster, who is equally known as a proficient sight singing pedagogue, is now forming a new class to begin the study at his New York school, 64 East Thirty-fourth street.

Rogers Will Sing for Harvard Club.

Francis Rogers, chorister of the Harvard Club of New York, will give a song recital before that organization at its club rooms, 27 West Forty-fourth street, on February 14. Mr. Rogers is a Harvard graduate, his class being that of '91. He needs no introduction to the musical public.

MUSIC OF THE WEEK.

A Courtesy Extended to Our Advertisers.
NEW YORK.

JANUARY.

Wed. 27. Eve.—"CARMEN." Metropolitan Opera House.
Thurs. 28. Aft.—AMERICAN ACADEMY OF DRAMATIC ARTS. Empire Theatre.
Thurs. 28. Aft.—"RHEINGOLD." Metropolitan Opera House.
Thurs. 28. Aft.—PAUL DRAPER. Little Theatre.
Thurs. 28. Eve.—KREISLER. Brooklyn Academy.
Thurs. 28. Eve.—PHILHARMONIC SOCIETY. Carnegie Hall.
Thurs. 28. Eve.—"AIDA." Metropolitan Opera House.
Thurs. 28. Aft.—"SEVEN LAST WORDS OF CHRIST." Ditson Building.
Fri. 29. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
Fri. 29. MORN.—FARRAR, CASALS, BOTTA. Hotel Biltmore.
Fri. 29. Eve.—"MANON." Metropolitan Opera House.
Fri. 29. Eve.—PHILHARMONIC TRIO. Brooklyn Academy.
Sat. 30. Aft.—"FIDELIO." Metropolitan Opera House.
Sat. 30. Aft.—JULIA CULP. Aeolian Hall.
Sat. 30. Aft.—ETHEL LEGINSKA (NEW YORK SYMPHONY). Brooklyn Academy.
Sat. 30. Eve.—THEODORE HARRISON (NEW YORK UNIVERSITY GLEE CLUB). Carnegie Hall.
Sat. 30. Eve.—"BOHEME." Metropolitan Opera House.
Sun. 31. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.
Sun. 31. Aft.—YOUNG MEN'S SYMPHONY ORCHESTRA. Terrace Garden.
Sun. 31. Eve.—OPERA CONCERT. Metropolitan Opera House.

FEBRUARY.

Mon. 1. Eve.—HAROLD BAUER (NEW YORK SYMPHONY). Brooklyn Academy.
Tues. 2. Eve.—MARK HAMBURG. Aeolian Hall.
Tues. 2. Eve.—COLUMBIA UNIVERSITY CHORUS. Carnegie Hall.
Wed. 3. Eve.—LAURA MAVERICK. Aeolian Hall.

A Washington "Messiah" Performance.

Washington, D. C., January 21, 1915.

Under the intelligent direction of Sydney Lloyd Wrightson, the Washington Oratorio Society gave splendid performances of Handel's "Messiah" on Tuesday evening, January 19 and Wednesday evening, January 20. The solo quartet (Ethel Holtzclaw Gawler, soprano; Beulah Harper, contralto; Richard P. Backing, tenor; and Robert Maitland, bass) rendered capable assistance to this choral body of nearly a hundred and fifty singers.

To the chorus is due great credit for its dignified interpretations of this difficult music. The enthusiasm with which it made the attacks and the brilliancy of the "Hallelujah" chorus (in this case closing the program), working up to the climax with massive clearness, caused the auditor to experience a thrill of exaltation. Mr. Wrightson's reading was broad and he seemed to work in perfect unity with his singers. The technical difficulties of the chorus, "Behold the Lamb of God," were easily surmounted, while "Unto Us a Child Is Born" was given with fine artistic effect. Harvey Murray deserves a special word of praise for his excellent support at the organ. He played Handel's "Largo" as the prelude to the oratorio.

Ethel Holtzclaw Gawler, soprano, has a beautiful voice, which she uses with intelligence and complete control. Her singing of the aria, "How Beautiful Are the Feet of Them That Preach the Gospel of Peace" was replete with exquisite feeling. Her voice is particularly suited to this form of oratorio, being pure and clear. Her other numbers were no less fraught with interest.

Robert Maitland, the English basso, who recently came to this country, displayed a voice of rich and mellow quality coupled with a clearness of enunciation which made his work a delight to the hearer. He delivered his recitatives and arias with splendid vigor, easily surmounting the difficulties of this exacting part. The familiar, "Why Do the Nations So Furiously Rage Together?" was given added meaning through his rousing interpretation.

Beulah Harper, contralto, and Richard P. Backing, tenor, artist-pupils of Mr. Wrightson, demonstrated the effects of excellent teaching. Miss Harper was especially liked in the solo, "He Shall Feed His Flock," which she gave with devotional intensity in keeping with the text. Mr. Backing gave sympathetic readings of the tenor solos, his final aria being marked with excellent dramatic effect.

During the three years since its organization, the Washington Oratorio Society has become a noteworthy factor in the musical life of the national capital. The greater share of the credit for this organization which fills a great need, belongs to Mr. Wrightson for his untiring efforts. The members of this chorus should also receive their just: meed of praise for so excellent a performance of the "Christmas" oratorio.

Large and enthusiastic audiences greeted the singers each evening, completely filling the Church of the Covenant in which the oratorio was given. Rev. Dr. Wood, pastor of the church and all the music lovers of Washington should be proud indeed of so excellent a choral body and so able a conductor as Mr. Wrightson.

J. ALBERT RIKER.

Bowes Studio Musicale.

Charles Bowes' studio musicale was of more than usual interest last week, Albert Quesnel, tenor, being the assisting artist.

The program given included: "Allerseelen" (R. Strauss) and "Am frischen Grabe" (S. Rachmaninow), Mr. Bowes; "Le Mariage des Roses" (César Franck) and "Habenera," from "Carmen" (Bizet), Ruth Cunningham; "La fleur que tu m'avais jetée," from "Carmen" (Bizet), Mr. Quesnel; duo, "C'est toi, c'est moi," from "Carmen" (Bizet), Miss Cunningham and Mr. Quesnel, and duo, "Joie" (Massenet) and "The Hunt" (Bruno Huhn), Miss Cunningham and Mr. Bowes.

Miss Cunningham's work showed marked improvement, as technical independence leaves the intelligence free to color the voice in style and interpretation. Her "Carmen" excerpts are often called for at these musicales, as they are exceptionally well suited to her style and voice.

Mr. Quesnel, though suffering from a cold, was much appreciated for his artistic singing.

Harold Henry's Chicago Program.

Harold Henry will give his annual piano recital in Chicago at the Fine Arts Theatre, on Thursday evening, February 4, when he will be heard in the following program:

Sonata, op. 22Schumann
Intermezzo, op. 116, No. 6Brahms
Impromptu, op. 90, No. 4Schubert
FantasiaChopin
Prelude, chorale and fugueCésar Franck
To the SeaMacDowell
Rhapsody, op. 11, No. 2Dohnanyi
Tabatiere a MusiqueFriedman
KoboldGrieg
NocturneGrieg
Valse d'ObermannLiszt

Belle Gottschalk Scores.

In the course of conversation with the officers of the Lehigh Valley Symphony Orchestra it was learned that, while, in July last, preparations had been made for a series of five concerts during this season, these had been cancelled in September. At one time it looked as if there would be no concerts this season. It was really the coming of Miss Gottschalk to Bethlehem that opened the way



BELLE GOTTSCHALK,
On the veranda of her Bethlehem, Pa., home.

for this year's group, and it was a delight last night to find how fully justified the orchestra had been to open a season with this talented young woman as a central attraction. Miss Gottschalk's training has been most careful and thorough, and the technic of her art she has so thoroughly under control that it never obtrudes itself upon the mind of the listener. She presents, too, an attractive and vivacious personality, and without undue attempt at dramatization her sympathetic, vital expression helps her voice in its message.

The soloist was heard in a single number with the orchestra, "Il Re Pastore," by Mozart, in which she exhibited a perfect control of voice and a delightful simplicity of method. She was beautifully seconded by the expressive obligate violin of the concertmeister, Mr. Moll. In response to numerous recalls she sang "Dry Those Tears," by Del Riego. Later, with Hans Roemer at the piano, she sang a group of songs of most varied emotional content. Particularly successful was she in Strauss' "Heimliche Aufforderung" and Chadwick's "The Danza." And to repeated recalls she added Chadwick's "Flower Rain" and Liza Lehmann's "Billet Doux." Miss Gottschalk's voice is clear and true, flexible and well trained, and her effects are obtained by sheer singing without a particle of pretense or affectation. It is a pleasant anticipation to know that Bethlehem will have the privilege of hearing her soon again in recital.—Bethlehem Times, January 20, 1915.

The concert was of unusual interest because of the fact that Belle Gottschalk, the talented young American soprano made her first public appearance since returning to America, after a brilliant season of success, in opera, at Lodz, and other European cities.

The Opera House was crowded with music lovers of the Bethlehem, Easton, Allentown, Catasauqua and Nazareth. . . .

The second number was the aria from "Il Re Pastore" (Mozart), sung by Belle Gottschalk, with a violin obligato, played by Lloyd A. Moll with orchestra accompaniment.

From the start Miss Gottschalk captivated her audience, and she surprised even her most ardent admirers with her admirable display of voice. She possesses a voice of unusual breadth and power, and . . . cultivated to such wonderful degree that she is able to manipulate it in very unusual fashion. Not only can she make a climax which is stunning in brilliancy and in breadth, but also has an absolute control of pianissimo effects, and therefore is able to shade and modulate her work, which is the case with very few singers. The quality of her voice is extremely pleasing and the audience found much to admire in it.

Besides possessing a very charming soprano voice, Miss Gottschalk has a pleasing personality, which adds greatly to her renditions. . . . She was compelled to respond to several encores.—The Globe, South Bethlehem, Pa., January 20, 1915.

(Advertisement.)

Hazel Eden Mudge's Chicago Success.

Hazel Eden Mudge, after her appearance with the Century Opera Company, December 29, at the Chicago Auditorium, was the recipient of the following press praise:

Miss Eden disclosed no little ability. Her voice has been carefully trained and it is pleasant in quality. She managed to make effective a part which, by reason of its lack of real dramatic character was difficult to play well. The music, too, lies uniformly high for the voice, but the interpreter of it gave it considerable variety of tone.—Chicago Herald.

Beatrice, the beautiful Duchess of Padua—it is safe to call her beautiful—burst upon the Auditorium stage last night for the first time in history and acted out a short and unbeautiful period in her

career. The role was taken by Hazel Eden, who showed a careful and competent training. She sang well.—Chicago Tribune.

In the role of Beatrice, Hazel Eden, a dramatic soprano, who disclosed operatic gifts of high order, was excellent. She sang the music with vocal skill, exhibiting a voice of beautiful quality, of power and wide compass. She also gave to the halting dramatic situations their proper action.—Chicago Examiner.

One great value of the work lay in the opportunity given Hazel Eden, who presented herself as a singer with genuine talent and ability for operatic performances. She outshone her role.—Chicago Journal.

The singers did well, Hazel Eden in particular showing a voice of promise. The demands of the drama called for artists of wide experience. The audience was very cordial in its reception of them.—Chicago Evening Post.

Hazel Eden succeeded excellently in her task and Miss Eden belied the spirit of Guido's infinitely repeated plea that he be no longer required to gaze upon the dual features.—Chicago News.

(Advertisement.)

Jerome Uhl Sings at Aeolian Hall.

Jerome Uhl, bass-baritone, made his New York debut at Aeolian Hall on January 20, in a recital of songs and recitations, assisted by Sydney Dalton, who played his accompaniments on the piano and organ alternately, and by John Palmer in two pianologues, the music of which, it may be assumed, was composed by Mr. Palmer himself and of which the recitation was given by Mr. Uhl. An interesting number on the program was "La Marsellaise," with organ accompaniment. A note was appended on the program beneath this number stating that it was "not the French anthem, but the battle song of Democracy for the World."

The program in full was as follows: "Come raggie di sol," Caldara; "Qui sdegno non s'accende," Mozart; "Salvator Rosa," Gomez; "Paysage," Hahn; "Benvenuto," Diaz; "D'une prison," Hahn; "Eglogue," Delibes; "La Marsellaise," De l'Isle; pianologue, "My Madonna," assisted by John Palmer; "Nachtgang," Strauss; "Der Treue Johnie," Beethoven; "Mit deinen blauen Augen," Strauss; "Mein Liebschen," MacDowell; "How's My Boy?" Homer; "Jewel Cycle," "The Opal," "Amber and Amethyst," Carse; "Mother o' Mine" (with organ), Tours.

Mr. Uhl proved to have a voice of wide range and beautiful quality, which he uses with skill and much taste. He possesses, in addition to this, a magnetic and sympathetic temperament and simple unaffectedness, which immediately won his audience and aroused it to enthusiasm. Mr. Uhl is no less at home in dramatic numbers than he is in the simple legato and bel canto. His singing of "Come raggie di sol" was very beautiful indeed and no less effective was the dramatic "Benvenuto" of Diaz. The pianologues are compositions of infinitesimal value, but they were made attractive by the force of Mr. Uhl's recitation and his perfect enunciation. His singing was enthusiastically received and he was forced to repeat five or six of the numbers.

This was an enjoyable recital and introduced to the New York public a new baritone who is certain to become prominent.

Laurels for Tina Lerner.

Two Southern cities have recently capitulated to the art and charm of Tina Lerner as these notices from the press indicate:

Lovely Tina Lerner still suggests Mona Lisa in feature and expression, and the artist might have had in mind a figure such as Lerner's, had Mona Lisa been a full length fancy. So you are quite captivated before the little pianist plays a note. The playing has a charm all its own. It is the kind of playing that comes from a pianist who is born, not made. No pianist now before the public sings a melody more exquisitely, and her facility approached the phenomenal.

Miss Lerner especially was happy in the three etudes of Chopin, two Liszt compositions, and the Rachmaninoff "Prelude." Her delicate passage work has the precious pearly quality, and there is individuality and character in all of her work.—St. Louis Times, January 13, 1915.

No wonder such a woman-artist as Tina Lerner enchants the public. She has beauty to charm the eye, an art to woo and ravish the ear, and a power of expressing herself that beguiles and intoxicates the senses from the very moment that her fingers begin their rippling motion over the keys of the piano.

Realizing that one function of music is to make one think, another to make one feel, her playing is a magic welding of the two, that has the beautiful contour of a living organism. Her interpretations are poetic, pictorial, even sculptural. She steps on the stage and you think her very naive, this exceedingly youthful woman, with a rather constrained air. Then she plays, and you discover that she is altogether sophisticated, and all the while she is throwing out the exquisite tentacles of her art to draw the soul of her audience to her.

Perhaps the secret of Tina Lerner's magic lies in the fact that she possesses to an extraordinary degree the faculty of identifying herself absolutely with her music. And while she plays, she is all the time realizing her own personality, though linking it closely with that of the composer whose work is under her fingers for the moment. She has discovered that the mission of the artist is to connect music with life, and the finesse with which she accomplishes this task makes many a more mature musician pale in comparison with her. For even in her youth—she cannot have gone farther than the early twenties—she has divined, Maeterlinck-like, the tragedies of existence, and out of this knowledge she builds up with infinitesimal touches, the most vivid musical pictures.

This faculty was particularly striking in her voicing of messages from her own land, Rachmaninoff's "Prelude" in G minor, whose febrile unrest, seething discontent and striving found a musical equivalent in the interpretations of Miss Lerner, also in the lighter "Humoresque" of Tscherepnine, bizarre, ironic, almost grotesque at times. . . . They were delicate lyrics, exquisitely executed and the staccato in the third was as light as the thistle-down.

Miss Lerner is an answer in the affirmative to those persons who discuss woman's ability to play Chopin. For this accomplishment, it has been said that one must have the heart of a woman and the brain of a man. Miss Lerner has both, combined with a super-esthetic sensibility that served to invoke the soul of the great Polish composer as it is seldom invoked, and his temperament she tracked to its ultimate lair. Her tone in reading the compositions of Chopin stands out—a thing in itself—and never have those silent voices of the night in Nocturne in F minor so searched the soul as when Miss Lerner played it. . . .

Decided triumphs were Schumann's "Papillons" and Liszt's "Campanella." The latter gave opportunity for Miss Lerner's display of virtuosity. The technic is taxing in the extreme, but realization of this was lost in the exalted moment of its rendition, with all criticism disarmed, and no thought in the minds of her auditors except to abandon themselves unreservedly to the ineffable joy of such heavenly music.—Daily Oklahoman, Oklahoma City, January 14, 1915. (Advertisement.)

PERCY GRAINGER

Australian Pianist - Composer

Only Recital This Season at Aeolian
Hall on February 11th, at 3 P. M.

"Percy Grainger stands alone. He is the one cheerful sunny composer living."—John F. Runciman, in the *Saturday Review*, London.

"One really feels tempted to say that these are the best things that have ever come to us from England."—Henry T. Flinck, in the *New York Evening Post*.

"Morgenbladet," Kristiania, 2-2-10.

Percy Grainger's second Recital, to an overcrowded house, aroused a pitch of enthusiasm almost unknown here.

But then it is a revelation to hear Percy Grainger.

Only a thoroughly original artistic personality can possess such spiritual magic as his, can so enthrall his listeners.

All that he touches turns into gold!

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Spalding Concert Encomiums.

A novelty was John Alden Carpenter's sonata in G, which employed Mr. Spalding and André Benoist. . . . Mr. Spalding and Mr. Benoist gave it a reading which was a labor of love.

Especially commendable was his performance of the Bach suite in E major for violin unaccompanied. He gave it in pure classic style, with poise, vigor and sustained warm tone.—New York Tribune, January 15, 1915.

Mr. Spalding played yesterday as an artist, with simplicity, dignity, directness, with true feeling and depth, with ample assurance in technic. He offered interesting matter in his program, notably John Alden Carpenter's sonata in G for piano and violin. . . . Mr. Spalding and Mr. André Benoist played the sonata with much sympathy and conviction.—New York Times, January 15, 1915.

In Aeolian Hall yesterday afternoon Albert Spalding, American violinist, played at his second recital this season a sonata of John Alden Carpenter, of Chicago. . . . Its reception by the audience was one of hearty approval. . . . The well known qualities of refined, finished violin playing, always in tune and with good tone were to be found in Mr. Spalding's interpretation of the Carpenter sonata, as well as in Bach's suite in E major for violin alone. New York Herald, January 15, 1915.

Albert Spalding, the American violinist, assisted by André Benoist, gave the first of two violin chamber music recitals yesterday afternoon at Aeolian Hall.

The Carpenter sonata received an excellent reading from the two players. Warmth and beauty of tone and fine balance were qualities among its prominent features, while a rich and sweeping style served to give the composition the interest it merits.—New York Sun, January 15, 1915.

Yesterday afternoon, in Aeolian Hall, before a large audience, Mr. Spalding proved that he may become as much a factor among violinists as was his uncle Albert, long ago among baseball pitchers.

Mr. Spalding gave evidences, in the first two movements of John Alden Carpenter's sonata in G, of a distinct improvement in his art since a year ago. He played the third movement with success approximating his early efforts, and in the performance of the finale he surpassed anything he had done.—New York World, January 15, 1915.

Aeolian Hall was filled with distinguished and serious music lovers yesterday afternoon, when Albert Spalding, the talented American violinist, gave a concert of chamber music.

Mr. Spalding has arrived at an enviable position in his profession. He has devoted himself seriously and studiously to his art, and the result reflects credit on his diligence and determination.

His program yesterday was a mixture of the classic and the semi-romantic schools. His interpretations proved his versatility in style, taste and musicianship.

The opening number was the sonata in G by John Alden Carpenter. The work was filled with passages of great melodic beauty and technical brilliancy, each of which was revealed with feeling and finish.—New York American, January 15, 1915.

Mr. Spalding is always heartily welcome to New York. . . . His tone remains fresh, resonant and pure, and his vigorous interpretations are informed with that highly honorable enthusiasm which induced him to adopt his profession, and has animated him to his studies and in his spirit and attitude toward the masters that he renders.

He began his program with a sonata by John Alden Carpenter, which, relatively speaking, had a certain dignity and picturesqueness of outline.

In all senses the concert was an artistic success. . . . André Benoist was at the piano.—New York Telegraph, January 15, 1915.

Albert Spalding, American violinist, opened his first chamber music recital yesterday afternoon in Aeolian Hall with a work by a talented compatriot.

For many in yesterday's audience, no doubt, Carpenter's sonata for piano and violin was new. A few years ago, Mischa Elman played the work in the very same room.

It made an agreeable impression at that time, as it did again on this occasion; thanks to the performance of Albert Spalding and his associate at the piano, André Benoist.

Nothing reflects greater credit on Albert Spalding than his unswerving devotion to high ideals, but Spalding has always shown that his ambition was to win legitimate recognition in a legitimate way, and he has succeeded not only in increasing the respect he inspired from the beginning, but in approaching closer every year to the artistic goal he has in mind.

To give the artistic satisfaction he gave yesterday even to the most critical listeners is by no means a small achievement, however, in a season that has brought so many of the world's greatest virtuosi to this side of the Atlantic.—New York Press, January 15, 1915.

Mr. Spalding's program began with John Alden Carpenter's sonata in G, a work of great beauty in the modern manner, which the violinist played with sympathy and understanding.—New York Telegraph, January 15, 1915.

A sonata by John Alden Carpenter was the first number on Albert Spalding's Aeolian Hall recital program yesterday afternoon.

Mr. Spalding played the sonata in a way to inspire gratitude in the heart of its composer. He also played interestingly the well-known and ever-delightful Bach suite in E major.—New York Evening Post, January 15, 1915.

The best thing about Spalding is that this clean cut American has been seen and heard all over Europe.—New York Evening Sun, January 15, 1915.

The Carpenter sonata has considerable originality and a melodiousness that is not forced, and Mr. Spalding played it with conviction.—New York Evening Journal, January 15, 1915.

In the afternoon Albert Spalding gave his second violin recital of the season, playing John Alden Carpenter's sonata in G, Bach's suite in E major and shorter pieces by Schumann, Schubert, Franck, Paganini and himself. . . .

Spalding's own compositions, a scherzo giocoso and a berceuse, had more to recommend them, particularly from the violinist's point of view. He closed with his arrangement of Paganini's brilliant caprice, No. 24, to which several encores had to be added.—New York Evening Mail, January 15, 1915.

Albert Spalding, the American violinist, whose musicianship grows in soundness, gave a recital at Aeolian Hall yesterday afternoon with the assistance of André Benoist at the piano. His playing

of the Bach suite in E major, unaccompanied, was a masterly performance, his technic impeccable, his tone full, round and singing. Mr. Spalding and Mr. Benoist played John Alden Carpenter's sonata in G to the credit of both of them. The composition is melodious as well as scholarly. Together also they played works by Schumann and Schubert. Two of Mr. Spalding's own compositions for the violin also were on the program.—New York Evening World, January 15, 1915. (Advertisement.)

Noted Artists at Biltmore Musicales.

The first of The Biltmore's Friday Morning Musicales will take place at 11:30 o'clock Friday morning, January 29. The program will be as follows.

Aria, Che gelida manina (La Bohème).....	Puccini
Mr. Botta.	
Air.....	Bach
Sicilienne.....	Faure
Papillons.....	Faure
Mr. Casals.	
My Mother Bids Me Bind My Hair.....	Haydn
I've Been Roaming.....	Horne
Sylvain.....	Sinding
Zueignung.....	R. Strauss
Miss Farrar.	
Il tuo pensiero.....	Rotoli
Notte sul mare.....	Valente
Mr. Botta.	
Le Cygne.....	Saint-Saëns
Rondo.....	Dvorak
Mr. Casals.	
Aria, Habanera (Carmen).....	Bizet
Miss Farrar.	
Serenade, Apri la tua finestra (Iris).....	Mascagni
Mr. Botta.	
Abendlied.....	Schumann
Serenade.....	Popper
Mr. Casals.	
Paix du Soir.....	Gretschaninow
Bon jour, Suzon.....	Pessard
Ouvre tes yeux bleus (request).....	Massenet
I'm Not Like Other Lassies.....	Wolff
The Bluebell.....	MacDowell
Miss Farrar.	

These musicales are under the management of R. E. Johnston.

LEGINSKA

PIANIST

Has been engaged for SEVEN appearances
as soloist with the
NEW YORK SYMPHONY ORCHESTRA
Walter Damrosch - Conductor

Dayton, Ohio, January 15th; Brooklyn, N. Y., January 30th; Carnegie Hall, N. Y., February 6th; Aeolian Hall, N. Y., February 14th; Poughkeepsie, N. Y., Feb. 15th; Rome, N. Y., February 16th; Oberlin, Ohio, Feb. 20th.

"One of the most remarkable women pianists now before the public."—New York Tribune.

Exclusive Management of Hessel & Jones, - Aeolian Hall, N. Y. City

Woelber Has Located in New York.

Frank Woelber, violinist, has returned to America after an extended sojourn in Germany. He was located in Hamburg, having been engaged by the Vogt Conservatory, and he had planned a busy concert season, but was compelled to abandon his plans on account of the war.

While in Europe, Mr. Woelber made a thorough study of the much talked of Gobz-Eberhardt method, of which he is an authorized exponent. He is an Eberhardt enthusiast and claims that this system, based upon psychophysiological principles, is the one most in line with the trend of modern thoughts, and is, to quote Wilhelmj's estimate of it, "opens up a new era" in the violin world.

Mr. Woelber has opened a studio in Carnegie Hall, New York, and in spite of his late arrival, his time is already well filled. He is especially gratified at the return of so many of his former pupils, among them, the talented young boy, Emil Levy, and Henry Timmer, each of whom has been heard on various musical programs. Mr. Woelber will later give some joint recitals with his wife, Mary Louise Woelber, who entertains so delightfully at the piano, in her original speech songs.

Miller-Hamlin Recital.

George Hamlin, who for three years sang leading tenor roles with the Chicago-Philadelphia Grand Opera Company, and Christine Miller, one of the most popular contraltos in America, will give a joint recital at Aeolian Hall, New York, on Tuesday afternoon, February 16.

Werrenrath Delights Large Audience.

A song recital was given on Tuesday evening, January 15, by that sterling artist, Reinald Werrenrath, at the New York University, New York City. This very attractive event was the second concert—fourth season—in the Campus Concert Course of the above mentioned university, and if Mr. Werrenrath's entertainment is to be considered as a representative musical offering of this institution, then surely the New York University is to be congratulated warmly.

The superb baritone voice possessed by Reinald Werrenrath, his polished style of delivery, splendid interpretative gifts, fine musicianship, distinct enunciation and manly bearing, have often been discussed in these columns, and suffice it to say that each and all of these essential-to-success qualities again were in evidence at this recital. Mr. Werrenrath was in magnificent voice and fettle, and his large and responsive audience showered him with spontaneous outbursts of plaudits throughout the progress of a gloriously delivered list of songs sung in English, Italian, German and Norwegian.

This was the varied program: "Prologue" to "Pagliacci," Leoncavallo; "Some Rival Has Stolen My True Love Away," Surrey Air; "Sweet Nymph, Come to Thy Lover," Thos. Morley (1593); "Little Mary Cassidy" and "Avenging and Bright," Irish air; "Zur Ruh! Zur Ruh!" Wolf; "Minn Tanke er et maegtigt Fjeld," "Med en Primula veris" and Et Syn, Grieg; "Licht," Sinding; "Songs of the Sea," C. Villiers Stanford; "Ultima Rosa," H. R. Spier; "Night and the Curtains Drawn," G. Ferrata; "Witch-Woman," Deems Taylor; "The Lovely Rose," Frank La Forge; "The House of Memories," Florence Alward; "The Ringers," Hermann Löhr.

Deems Taylor's "Witch-Woman," written for Mr. Werrenrath is a dramatic composition well suited to the weird text, and the accompaniment needs to be handled by a skillful pianist. A repetition of this number was vociferously demanded, the composer, who was present, this time acting as accompanist, at Mr. Werrenrath's bidding. At the conclusion of this "repeat," Mr. Werrenrath facetiously remarked that he would sing the song again if anyone else wished to play the accompaniment.

Frank La Forge's "The Lovely Rose," is another song written for Mr. Werrenrath. This is an easy flowing composition, and it is needless to state that its message was adequately delivered by the singer.

"Ultima Rosa," by H. R. Spier, the piano accompanist of the evening, as sung by Mr. Werrenrath, was so well liked by the audience that its repetition was demanded.

"The Ringers," rendered in captivating style, brought the printed program to a close, but the recitalist was brought back to the platform amidst salvos of applause, and added as an encore a dramatically compelling performance of "Danny Deever," by Walter Damrosch.

It was an evening of unalloyed pleasure, the program being well suited to many tastes, and Reinald Werrenrath again proved himself to be a master vocalist and musician.

Percy Hemus Took a Dare!

Some music folk at a prominent New York club were discussing the verse published by the MUSICAL COURIER two weeks ago, and written by Percy Hemus, when that popular American baritone chanced to enter, just as one of the party who has taken a firm stand against a departure from traditions in everything musical had questioned the authorship of the verse, and the discussion was at its height.

As all were friends, it was decided to ask Mr. Hemus to settle the debate.

"But how can I settle it," said the singer-actor, "if you do not accept my name in the paper?"

"Auntie Progress," as the doubter was named, suggested that Mr. Hemus write a verse then and there.

So after a moment's pause the attached lines were written and handed to the doubting Thomas.

Mr. Hemus does not smoke, but it is said he had a good dinner which some one else paid for.

This is the verse which won the dinner:

The gooble, glimping, gable of a song recital terl
Is enough to cause the spiral swoop of a sentimental girl.
They sing first of Beethoven, Schumann, Bach and Mr. Gluck,
And sing their words all epic and span from a tiny little book.
The writers take their place by birth, and if in dire haste
You place Beethoven with Tom Jones, you have disgusting taste.
The rules were made year to B. C. and all must follow suit;
You must understand traditions or be known as a galoot.

De Tréville a "Capital City" Favorite.

From Washington, D. C., comes the news that Yvonne de Tréville, who created such a distinct admiration there last month, is to be the leading artist of the Soiree Artistique next month, at the New Willard Hotel.

This is to be the artistic social event of the season, and already all of the eleven boxes have been sold at \$100 apiece and the fifty tables at the same price. The Soiree Artistique is given for the benefit of the French artists' families.

William Wade Hinshaw as Impresario.

It is perhaps not generally known to the many admirers of William Hinshaw's art on the operatic and concert stage that the big baritone was artistic director of an opera company in Chicago, not so many seasons ago—



WILLIAM WADE HINSHAW.

and what is more—that it was a highly successful opera company, both artistically and even—yes even—financially.

The Metropolitan Grand Opera Company of Chicago, as it was known, was organized and incorporated by William Wade Hinshaw, whose official title, general director, gave but small idea of the all important role he played in every phase of the operatic management. Not only did Mr. Hinshaw engage the artists, try the voices of all applicants and prior to the arrival of the musical director, conduct the rehearsals himself, but during the season of fourteen weeks, the first ten at the International Theatre and last four at the Auditorium, he sang in one hundred and twenty-six of the one hundred and thirty-two performances—a record before unheard of in grand opera.

Though the successful management of an opera company is indeed one of the most difficult, and to the layman well nigh impossible task, to a man of Mr. Hinshaw's vast knowledge—both musical and dramatic—his wide experience and unquestioned ability—the thing is comparatively simple.

"The chief point," says Mr. Hinshaw, "is to choose good voices and then train the singers—incessantly and thoroughly. Rehearse them—each one—every day and any day—until they are note perfect and wholly at ease in their stage action. The failure of so many operatic ventures laid at the door of an unappreciative public have been due more to a lack of thoroughness and true knowledge of fundamental requirements on the part of the directors and stage managers, than to any lack of public support or interest.

"When the public's confidence has not been abused and their critical judgment insulted by putting on mediocre performances with 'half baked' singers, they have responded enthusiastically and eagerly, for, all disparaging arguments to the contrary, the American people are musical and do understand and appreciate the best."

Chamber Music Program.

The Educational Chamber Music Society gave its sixth concert of the season at the Strauss Auditorium of the Educational Alliance, New York, on January 24, this being a Beethoven program. The seventh concert will take place on Sunday evening, February 7, at 8:15 when the following program will be rendered: String Quartet ("Aus meinem Leben"), Smetana; piano trio, No. 30, D major, Haydn; String quartet, No. 3, Schumann.

The Educational Alliance is a philanthropic organization and the admission to these concerts is the nominal sum of ten cents.

Burnham Doings.

Thuel Burnham, after his appearance with the New York Rubinstein Club on January 16, left on the same evening for the West to continue the extended tour he is making under the management of Harry Culbertson, of Chicago. Mr. Burnham will make another hurried trip to the East for his Boston recital at Steinert Hall early

in February. He will be heard in New York under the management of Charles L. Wagner on March 2 and 23, and in a joint recital with Roderick White, the violinist, on March 30.

Irma Seydel's European Tributes.

The following press criticisms from Heidelberg and Bad Homburg (Germany) show what success the young violinist, Irma Seydel, achieved on her concert tour of the Continent during the first half of this season. Miss Seydel is now in America and is already busy filling engagements on her American tour. The European notices follow:

The soloist was Irma Seydel, who must be considered a master of violin playing. Everything she played showed that she not only has a flawless technique, but plays with all her soul. With great skill she gives the wonderful treasures of her art, without going on a neck breaking incline through hyperteknical tricks as we so often find with famous violinists. With much grace in the spinning out of the theme, with brilliant purity of tone, swing in rhythm and elegance of bowing, she played Spohr's "Gesangsweise" and the D major concerto by Paganini. Her art takes one captive and lifts one to higher spheres. The inspired audience gave the young artist thunderous applause and there was but one voice to be heard: "This was one of the finest concerts we ever had here."—Bad Homburg, Taunushofe, November 5, 1914.

Miss Seydel is very young, still she is a mature, earnest artist. A kindly fate has given her exceptional talent and a wonderfully soft and beautiful sounding instrument. She has had excellent schooling and her tone is refined, though large and round. Technically her playing is faultless and always of a crystal clearness, even in the most difficult positions. It is very sweet, without becoming cloying or sentimental, and she is at her best in the delicate working out of slow melodies.—Heidelberg Zeitung, November 10, 1914.

The way in which Miss Seydel fulfilled the technical problems of her instrument merits highest approval. A wonderful left hand, strong, almost masculine bowing and a tone that is healthy and sweet, but not overly sentimental, these, among many other splendid assets, are of the advantages which will bring the young violinist into a brilliant future.—Heidelberg Tagblatt, November 10, 1914.

Irma Seydel played the Beethoven concerto and gave with it a promise for the future, the prompt fulfillment of which it is impossible to doubt. . . . In this concerto the second movement was played splendidly, the advantages of her playing consisting of absolute purity of intonation and enchanting quality of tone. . . . The side theme was played with warm insistence and in the rondo she showed all the gracefulness necessary to its good rendition. In the first cadenza (Joachim) her conception of the continued working up of the main theme was very remarkable and the whole impression this guest made was splendid. We shall be glad to meet her again in our concert hall.—Heidelberg Neueste Nachrichten, November 10, 1914. (Advertisement.)

Paul Draper Interprets Brahms' Lieder.

Paul Draper's second recital of Lieder at the Little Theatre, New York, Thursday afternoon, January 21, was devoted to Brahms. These were: "Wenn du mir Zuweilen lächelst," "Es, träumte mir, ich sei dir theuer," "Ach, Wende diesen Blick," "Die Schnur, die Perl' an Perle," "Botschaft," "Vier ernste Gesänge," "O Komme holde 'Sommernacht,' " "Sommernächte," "Abenddämmerung," "In Waldeinsamkeit," "Verrath."

In every particular the tenor renewed the favorable impression of his unusual ability as an interpreter of songs created at his first recital of this series, when his program was devoted to Schubert, and that he is distinctly an artist of rare attainment, one who understands how to convey the most subtle impressions with delicate nuance. Again his exceptional musicianship and splendid technical equipment aroused admiration, not the least of which was his excellent enunciation.

The tenor was at home with his audience from the ingratiating first number and sustained the interest to the end.

The "Four Serious Songs" were excellently delivered. "O Komme Holde Sommernacht" was repeated, and the audience would gladly have heard "Abenddämmerung" again.

Richard Epstein accompanied with his characteristic skill. Several encores were given.

Mr. Draper will conclude the series in the Little Theatre Thursday afternoon, January 28, for which recital he has chosen a Bach-Schumann-Moussorgski program. The tenor will then be assisted by Walter H. Golde, pianist; Roscoe, Possell, flute, and Irving Cohn, oboe. The program follows: "Frohe Hirten," "Bist du bei mir," "Komm süßer Tod," "Weinachtslied," "Ich will an den Himmel denken," Bach; "Der Knabe mit dem Wunderhorn," "Ich hab in mich gezogen," "Abschied vom Walde," "Kommen und Scheiden," "Der Soldat," "Die beiden Grenadier," Schumann; "Lieder und Tänze des Todes," Moussorgski.

Hambourg's Recital.

Mark Hambourg will give a piano recital at Aeolian Hall—his first New York appearance in six years—Tuesday evening, February 2, with the attached program:

Organ prelude and fugue in A minor.....Bach-Liszt
Fantasia, op. 17.....Schumann
Sonata, B minor.....Chopin
Deux Etudes.....Chopin
Nocturne, E major.....Chopin



TOUR NOW BEING BOOKED

¶ The tour of the Middle West which the Philadelphia Orchestra makes each year will begin next season on Monday evening, November 29th.

¶ The tour will be limited to one week on account of the many engagements of the Orchestra in the East.

¶ Applications for dates may be made to the Manager, 1314 Pennsylvania Building.

¶ The entire Orchestra, composed of 86 skilled musicians, will be taken on tour.

¶ The Philadelphia Orchestra has been heard recently in New York, Washington, Baltimore, Wilmington and Atlantic City.

Andante Spianato et Polonaise.....Chopin
Chant Kirghiz.....Hambourg
Furiant.....Hambourg
Lotus Land.....Scott
Suite.....Debussy

No less an authority than Moriz Rosenthal referred to Hambourg in superlative terms not long ago and that young master's recent European notices appear to confirm the Rosenthal judgment. It will be interesting to see how Hambourg has developed since his earlier appearances in New York.

De Cisneros in San Francisco.

Mme. de Cisneros, described as "a mezzo-soprano contralto," will be the soloist at the next concert of the San Francisco Symphony, to be given in the Cort Theatre on Friday afternoon of next week. She has won the distinction of giving more performances in the great opera houses of Europe and America than any other prima donna of American birth. Four seasons in Covent Garden, two at La Scala, two with the Manhattan under the Hammerstein regime, three with the Chicago-Philadelphia Grand Opera Company,



ELEONORA DE CISNEROS.

not to forget the Theatre des Champs Elysees, the Theatre de la Monnaie, form part of her record.

Last season Mme. de Cisneros devoted largely to Spain, singing in "Le Prophete" and "Orfeo" at Barcelona. She was also heard at the Royal Opera in Madrid, and Alfonso and his queen honored her with a command to sing for them. King Alfonso told the singer that "he hoped she would sing many more times in Madrid."

For the symphony concert, Mme. de Cisneros will sing "Amour, viens m'aider," from "Samson et Delilah" and "Adieu, forests," from Tchaikowsky's "Jeanne d'Arc."—San Francisco Examiner, January 14, 1915. (Advertisement.)

First Concert of Beethoven Society.

Together with the Beethoven Society Choral, Percy Recitor Stephens, conductor, Thomas Chalmers, baritone of the Century Opera Company, and Mabel Garrison, the young soprano, who this season has been heard with so much favor at the Metropolitan Opera House, furnished the program for the first private concert of the Beethoven Society, Mrs. James Daniel Mortimer, president. The concert was given in the grand ballroom, Waldorf-Astoria, New York, Friday evening, January 22.

This was programmed as the first appearance in concert of Thomas Chalmers, a favorite Century Opera Company baritone. Mr. Chalmers' numbers were "Voci Tra e Campi," De Leva; "Aprile," Tosti; "Old Roses," Class; "Boat Song," Ware, in which he renewed his popularity with a New York musical audience. Through his splendid technical equipment, fine interpretative ability, his flexible voice of especially excellent timbre, Mr. Chalmers established himself as a baritone of parts at the Century Opera House, and on this occasion his work was no less enjoyed as the demand for an additional number showed.

"Mädchen Lieder," No. 1, Hans Huber; "Aufträge," Schumann; "Peace" and "A Song of March," by Miss Garrison's accompanist, George Siemmon, introduced the young operatic singer to the Beethoven members and their guests as a concert singer whose versatility confines her to no particular vocal field. Her lovely, well trained voice and stage manner were particularly appealing and the demanded encore was forthcoming.

The Beethoven Society Choral opened the program with Chaminade's "Sailor's Christmas," in which the incidental solo was rendered by Mrs. Charles D. Lithgow; "Cossack's Cradle Song," Gaines, and "My Shadow," Hadley. "I'll Think of Thee," Julian Edwards; "Medley from the South" (given in compliment to Mrs. Simon Baruch), arranged by Pike, concluded the first half of the program.

"Dawn's Awakening," Grieg, arranged by Chaffin; "Found," Osgood; "At the Spinning Wheel," Pache; and "Gather Ye Rosebuds," Andrews; "La Spagnola," Chiara, with incidental solos by Dorothy Howell, soprano, and Mrs. Cyrus V. Washburn, contralto, arrangement by Hilton, concluded the choral numbers, all of which were well received by the audience and several repetitions were demanded. Arthur Leonard was at the piano.

The decorative banner, which excited so much admiration among the Beethoven members and their guests, was designed by the late Charles G. Braxmar, in whose memory it was presented to the society by Mrs. Charles G. Braxmar, the honorary president of the society.

Beach Compositions to Be Heard in Detroit.

On February 5, Mrs. H. H. A. Beach will give a recital of her own compositions at the Hotel Ponchartrain at Detroit, Mich., under the auspices of the Tuesday Musical Club. Mrs. Beach will have the assistance of Myrna Sharlow, the young soprano, in the following program: Prelude and fugue (MSS.), Mrs. Beach; "Ah! Love But a Day," "An Old Prayer," "Separation," "The Lotus Isles," "I Send My Heart to Thee," Miss Sharlow, accompanied by the composer; suite, "Francaise des Reves de Columbine," "La fee de la fontaine," "Le Prince gracieux," "Valse Amoureuse," "Sous les étoiles," "Danse d'Arlequin," Mrs. Beach; "O, Sweet Content," "Ecstasy," "Fairy Lullaby," "Shena Van," Miss Sharlow, accompanied by the composer; "Tryolean Valse Fantaisie" (MSS.), Mrs. Beach.

Epstein Tributes.

Richard Epstein, the accompanist, now on tour with Elena Gerhardt, received the following New York criticisms upon his work with Mme. Fremstad:

No small share of the success of these songs was due to the fine accompaniments supplied here, as throughout, by Richard Epstein.—The Times.

Richard Epstein proved himself to be a pianist of most delicate and varied touch, of fine taste, and equipped with a perfect knowledge of the accompanist's duties. He contributed much to the artistic value of the entertainment.—The Sun.

Richard Epstein acted as accompanist . . . he supplied the pianistic illustrations with fine intuitive feeling, the model of an accompanist.—Staats-Zeitung. (Advertisement.)

Public Rehearsal of Worcester Orchestra.

A special public rehearsal of the Worcester Symphony Orchestra was given on Sunday afternoon, December 27, at Worcester, Mass., when the following program was rendered: Overture, "Semiramide" (Rossini), "Cradle Song," for strings (Bach), "Humoresque" (Dvorák); "Scherzo," from the "Seventh Symphony" (Schubert); cornet solo, "The Lost Chord" (Sullivan), F. W. Chaffin; "Angelus," from "Scenes Pittoresques," with chimes (Mas-

senet); "Broken Hearted Sparrow," from suite (Bendix); "March of the Nations" (Lenzberg).

The orchestra was conducted by Daniel Silvester and assisted by Mrs. John F. Fay and Mary Reardon O'Connor, vocalists. The audience was attentive and enthusiastic in its applause, displaying discrimination in the latter.

Florence Larrabee, Pianist.

Florence Larrabee, pianist, has been making an excellent impression in this country since her return from Europe after the completion of her final years of preparation for a virtuoso career under the stirring tutelage of Mme. Carreño.

Mindful of the pumber of virtuosi in the piano world, Miss Larrabee had decided to devote her future exclusively to teaching, but the advice and encouragement of such artists as Paderewski, Busoni and Ganz, and Drs. Karl Muck and Max Fielder of the Boston Symphony Orchestra, overcame her resolve.

Following the signal honor of appearing (in November, 1909) as soloist at a Boston Symphony Orchestra concert, which was commented on at the time as marking the first occasion when that noted organization had engaged a native artist, who never had studied nor played abroad, Miss Larrabee went to Europe to finish her preparations for the concert platform under Mme. Carreño.

Miss Larrabee's Boston Symphony appearance establishes her as a pioneer exponent of the achievements of American piano pedagogy. From infancy her pianistic instruction was imparted by a sister, Pauline Larrabee Robertson, now head of the leading piano school at Petersburg, Va. Later she was graduated in music from the National Park Seminary, Forest Glen, Md., under John Porter Lawrence. Having won a scholarship at the Whitney International School of Music, Boston, Mass., she had the good fortune to become the pupil of Mrs. Philip Hale, wife of the noted critic, from whom she acquired not only technic but musical insight. A scholarship at the New England Conservatory of Music followed, and there she worked for years under Carl Stasny, and was graduated with highest honors.

When a student at the conservatory, she was selected for the honor of playing Paderewski's piano concerto with the Conservatory Orchestra under George W. Chadwick, at a pupils' reception to the great pianist. So delighted was the master that he inscribed in her score of the concerto these words: "With congratulations upon a very fine performance of this concerto."

Miss Larrabee was the guest of honor of the Wednesday Music Club, of Petersburg, Va., on January 20, at the beautiful colonial home of Mrs. E. S. Bowling, a daughter of Senator McIlwaine, of Virginia. She delighted her home friends with a brilliant performance of Liszt's "Taratella," and in response to recalls played Emil Sauer's "Music Box" and Chopin's "Black Key Etude." The press of Petersburg state that Miss Larrabee has absorbed the virility and dash of her teacher. Miss Larrabee is to be heard next month in concerts in Philadelphia, Boston and New York.

Gurle Luise Corey in Recital.

At the home of the Hon. Samuel D. Waring, New Paltz, N. Y., recently a musicale was given, the principal artists being Gurle Luise Corey, the soprano, and Jennie Lynde Waring, pianist. Miss Corey's numbers included the aria from "Norma," the Jenny Lind "Echo Song," "Voci di Primavera" (Strauss), the "Spring Song" from "Natoma," "To a Messenger" (La Forge), and "Two Roses" (Gilberté). The select audience was much pleased with her renderings and accorded her the applause and praise she deserved.

Young Men's Symphony Orchestra Concert.

The Young Men's Symphony Orchestra, under the direction of Arnold Volpe, will give the first concert of its thirteenth season on Sunday afternoon, January 31, at Terrace Garden, New York.

The program will consist of Beethoven's symphony, No. 5, Weber's "Oberon" overture, and the finale from Tchaikowsky's symphony, No. 4.

The assisting soloist will be Marvine Maazel, a young pianist, who will play Mendelssohn's concerto in G minor.

Daughters of Indiana in New York.

Charlotte Lund sang on Monday, January 18, at Hotel Astor for the Daughters of Indiana in New York. Her numbers were as follows: "Thrinodia," Holmes; "Sans Toi," d'Hardelot; "A Silver Ring," Chaminade; "Happy Song," Del Riego; "Mot Kveld," Grundahl; "There Would I Be," Margaret Lang; "Rose Dreamed She Was a Lily," Mary Helen Brown; "Come to the Garden, Love," Mary T. Salter; "Ah, Love, but a Day," H. H. A. Beach; "The Cuckoo," Liza Lehmann.

Philadelphia Operatic Society Produces "The Serenade."

From the last and highest row of the amphitheatre to the first row of the orchestra, and from the topmost proscenium box to the choicest position in the "diamond horseshoe," every red plush seat in the ample auditorium of the Metropolitan Opera House, Philadelphia, was occupied Thursday night, January 21. In the back of the auditorium there were "standees" galore, and in the box office profits of hard cash running into the thousands; this was the performance of the Philadelphia Operatic Society.

After weeks of careful preparation under the able direction of Wassili Leps, the society produced Victor Herbert's "Serenade" with a success reminiscent of the Bostonians' triumphs of a score of years ago. Coming immediately on the heels of a complete reorganization, which places Mrs. Celeste D. Heckscher at its head, this pronounced success is surely prophetic of a new era of prosperity for the operatic society.

This, at least, is the opinion of Victor Herbert, who conducted the performance himself. For when he was presented with a handsome wreath at the close of the first act and informed that he had been made a member of the society, he responded in terms of the highest praise both of the organization and Mr. Leps, its conductor. After his work with the society, he said, he was reluctant to call its members amateurs, and that in his opinion, its greatest achievement still lay before it.

This story of the love of the opera singer and the duke's ward, done in the fashion of the Herbert of years ago, was excellently adapted to the society's purposes. The chorus of 180 voices sang throughout with precision, and was alert to the demands of the conductor. The principals, most of whom were familiar to patrons of the society, gave no trace of the amateur in their respective impersonations, though special mention should be made of the work of Emily Stokes Hagar (Yvonne), Frank M. Conly (Romero), Paul Volkman (Lopez), and Marie Stone Langston (Dolores). Other members of the cast included: The Duke of Santa Cruz, a Spanish Grandee.....Horace R. Hood Alvarado, baritone of the Madrid Opera.....E. V. Coffrain Colombo, formerly a grand opera tenor.....Oswald F. Blake Gomez, a tailor.....Charles J. Shuttleworth The Principal of the School.....Isabel M. Galbraith The Abbot.....Frank G. Ritter Fra Anselmo.....William J. Mayer Fra Antonio.....A. D. Emerick El Cato, a bandit.....F. S. Markland

The singing banditti were impersonated by the Glee Club of the West Philadelphia High School for Boys, and Edna Wroe was the solo danseuse. Back stage affairs were in charge of W. H. Fitzgerald and Joseph C. Engel. Members of the Philadelphia Orchestra furnished the accompaniment.

In April the society will give "William Tell."

Julia Culp's Recital Program.

Julia Culp will sing these numbers at her Aeolian Hall, New York, recital, Saturday afternoon, January 30:

In der Fremde.....	
Intermezzo.....	
Valdesgespräch.....	From the Liederkreis by Rob. Schumann.
Mondnacht.....	
Wehmut.....	
Frühlingsnacht.....	
Ein solcher ist mein Freund.....	Erich Wolf
Wie Melodie aus reiner Sphäre.....	Erich Wolf
Knabe und Veilchen.....	Erich Wolf
Wägst' ich nur.....	Erich Wolf
Märchen.....	Erich Wolf
Nacht und Träume.....	Schubert
Wiegenlied.....	Schubert
Der Musensohn.....	Schubert
Du bist die Ruh'.....	Schubert
Die Forelle.....	Schubert
Rastlose Liebe.....	Schubert
Coenraad V. Bos will be at the piano.	

Mary Jordan Has a Special Train.

Mary Jordan sang with the Orpheus Club of Ridgewood, N. J., Wednesday evening of last week. The same evening she sang in Brooklyn at the Montauk Club, at a dinner given by William H. English. In order for Miss Jordan to fill both engagements Mr. English had provided a special train to be ready to leave Ridgewood as soon as Miss Jordan could reach the station after the concert. At the Terminal Building in New York an automobile was waiting to take her to the Montauk Club in Brooklyn, where she arrived in time to sing her program. Kurt Schindler was Miss Jordan's accompanist in both places.

Francis Rogers at the Schools.

January 16, Francis Rogers gave a song recital at Phillips Academy, Exeter, N. H., scoring a well merited success. The following day he sang at St. Mark's School in Southboro, Mass., duplicating the excellent work done at Exeter. February 15, he will sing at Miss Spence's School in New York.

Clarence Eddy Honored.

Clarence Eddy has just received a contract to play five recitals during the opening week of the Panama-Pacific Exposition at San Francisco, February 22 to 26. This, of course, is an honor to which many organists are aspiring



CLARENCE EDDY.

and it is natural that it should fall upon Clarence Eddy, the dean of American organists. A better selection could not have been made, for Mr. Eddy does honor to the profession and has always maintained the highest of art ideals throughout his long and distinguished career.

Bloch-Mylott Joint Recital.

Alexander Bloch, violinist, was heard in a joint recital with Eva Mylott at the Horace Mann auditorium, Columbia University, New York City, on January 18. This recital was largely attended and was a great success throughout.

The program follows: "Caro mio Ben" (Giordani) and "Mon Coeur s'ouvre a ta Voix" (Saint-Saëns), Miss Mylott; "Chaconne," Vitali, Mr. Bloch; "Sapphische Ode" (Brahms), "Wenn ich früh in den Garten geh" (Schubert) and "Ave Marie" (obligato, Mr. Bloch (Bach-Gounod), Miss Mylott; "Romanze" (from "Albumblatt") (Wagner-Wilhelmj), "Hungarian Dance" No. 1 in G minor (Brahms-Joachim) and "To the Warriors," and "Sun Dance" (from the "Indian Suite" of Cecil Burleigh), Mr. Bloch; "Two Roses" (Gilberté), "The Leaves and the Wind" (Leoni) and "The Cry of Rachel" (Salter), Miss Mylott; prelude and allegro (Pugnani-Kreisler), "Lithauisches Lied" (Chopin-Auer) and Polonaise in D major (Wieniawski), Mr. Bloch.

Leginska with New York Symphony.

A sensation was provided by Damrosch, who introduced his very young protégée, Ethel Leginska, in a piano solo that swept the audience with such a storm of melody, harmony, understanding and perfection that the young lady became at once an artist with the audience at her feet. Never has so young a pianist won such a victory here; never perhaps again will such a young one triumph as she triumphed last night. She, of course, could do it again, and Dayton, indeed, shall be glad to have her do it some day. The girl played as many famous ones old enough to be her grandparents would be glad to play, for she had the enthusiasm of youth, the gladness of the child, the effervescence of musical genius—she could not help but play masterful.—Dayton (Ohio) Times.

Thunderous applause which swept from the gallery to the pit of the Victoria Theatre, Friday evening, gave unqualified approval of the gifted young English pianist, who, scarcely out of her teens, astounded even the veteran concert goers who attended the concert given by Walter Damrosch and his New York Symphony Orchestra.

Miss Leginska played Liszt's Hungarian fantasy for the piano, and she played it as it has never been played before in this city. The masculine strength of her fortissimo, a wonderful technic and a brilliant, glowing interpretation at once established this little miss in short skirts and with hair bobbed, as a virtuosa of the first rank.

She played with all the fire and abandon of youth, yet withal there was the care and the thoughtfulness and understanding of a mature artist.

Responding to the insistent call of the large audience, Miss Leginska also played the Chopin etude in E major, a marked contrast to her former number. This is Miss Leginska's second season in this country. She is a pupil of Leschetizky, and while she created a furore in New York last season, her real discovery is due to Mr. Damrosch, who immediately engaged her for his concert tour after hearing a Chopin program, which she gave in Aeolian Hall, New York. She has won great success in every city where she has appeared.—Dayton (Ohio) Herald.

The playing of Miss Leginska was marvelous. The youthful pianist fairly carried her audience off their feet by her spectacular and sensational work. Her appearance was the signal for prolonged applause, which would not be stilled until the brilliant young woman had responded with additional selections. It was a shrewd stroke of good judgment which brought Miss Leginska into the Damrosch fold.—Dayton (Ohio) Daily News. (Advertisement.)

Pilzer Appears with St. Cecilia Club.

At its first private concert of the season, which was given at the Waldorf-Astoria, New York, on January 19, the St. Cecilia Club, under the direction of Victor Harris, entered upon its ninth season of activity with one of the most notable successes in its history. The program follows: "Laudate Pueri Dominum," Mendelssohn, op. 39; two sixteenth century madrigals, "Infida's Song" and "Defiance to Love," Louis Victor Saar; "Cossack Cradle Song," Samuel R. Gaines; "Mandoline," Debussy; "My True Love Hath My Heart," William G. Hammond; "Invocation to Saint Cecilia," Victor Harris; "A Gypsy Band of Dreams," Paul Bliss; "Ständchen," Richard Strauss; "Der Schmied," Brahms; "The Joy of Spring," Edouard Schütt.

The club was assisted by Maximilian Pilzer, concertmaster of the New York Philharmonic Society, who played "Aus der Heimat," Smetana; "Vogel als Prophet," Schumann-Auer; "Tambourin Chinois," Kreisler; "Capriccio," Haydn; "Berceuse," Pilzer, "Introduction et Capriccio Iota," Sarasate.

The work of the St. Cecilia Club has so often won praise in these columns that it is hard to find anything new to say in regard to its excellence. Mr. Harris is a noted authority on the woman's chorus and does a great deal of arranging in this form for the publishers. He is also widely known through his own compositions. He has trained the St. Cecilia Club to a degree of perfection that would be difficult to exceed, and he holds the club under the seemingly absolute control of his baton, so that it follows his every intention and brings out every nuance of the music.

One of the most interesting numbers on this program was the "Mandoline" of Debussy, which is beautifully arranged for the chorus and was delightfully sung. No less so was the new "Invocation to Saint Cecilia" by Mr. Harris, composed for the club, which had its first performance upon this occasion. It possesses all the beauty of melody for which Mr. Harris is noted, and especially commendable is the beautiful episode of six-part writing in ecclesiastical style, which is sung without accompaniment. This is a long episode, but the club sang it without faltering and without deviation from the pitch, which is rather remarkable considering the extreme difficulties of the harmonies. It is necessary to note that the solo in "My True Love Hath My Heart" was sung very beautifully by Mrs. John H. Flagler. This composition was among those on the program which had to be repeated.

Mr. Pilzer scored his usual success. His playing is known for its characteristics of brilliancy and clarity. He was especially successful in "Vogel als Prophet" and "Tambourin Chinois," and his own composition, "Berceuse," proved to be a very beautiful work indeed and entirely worthy of this excellent musician.

Willard Flint's Career in Brief.

In a comparatively short time Willard Flint, the basso, has risen to enviable prominence in Boston. His position, both as a soloist and as a teacher, is firmly established.

Among his earlier teachers, those deserving special credit for the development of the manifold qualities now found in Willard Flint, as the artist and pedagogue of wide renown, are Arthur J. Hubbard, B. J. Lang and Emil Mollenhauer. Later the basso spent several seasons with Alfred Giraudet, who for many years was prominently identified with the Opera Comique in Paris. Always the conscientious and industrious student, keenly observing and anxious to analyze to the minutest detail, Mr. Flint

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has undoubtedly fitted himself in an ideal way to be the successful teacher which the many fine products of his studio have proven him to be. He sang first in Boston for the Handel and Haydn Society in 1900, the occasion being the first performance in Symphony Hall of "The Messiah." He has appeared with this same society many times since and also with nearly all the leading choral societies of the East, returning year after year to the same organizations to fill reengagements. He has won significant favor by appearances this season in Chicago and Milwaukee, and on the strength of these, his first engagements



WILLARD FLINT.

in the West, he has already booked an extensive tour of the Middle West for the coming season.

"The Messiah" has been Mr. Flint's banner role, in which, it is said, he has few equals. His interpretation of other works, notably Gounod's "Faust" and the "Elijah," have elicited great enthusiasm. The artist throughout, each successive year adds to his musical proficiency with corresponding pleasure to the audiences that hear him.

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BOSTON HAS AN ACTIVE MUSIC WEEK.

Concerts and Recitals Occupy Attention of Musically Inclined Patrons—Three Cantatas Sung by People's Choral Union—Boston Tenor Wins Operatic Success in Italy—John Philip Sousa to Conduct Huge Band.

1111 Boylston Street, Boston, Mass., January 23, 1915. }
Saturday afternoon of last week an audience filled every seat in Jordan Hall (and also occupied every available chair that had been placed on the stage) on the occasion of Julia Culp's song recital. The beauty, warmth and resonance of the Culp voice were in evidence and the artist made her usual powerful appeal to her hearers. Many encores were asked for and many were given, and at the end of the recital the audience was reluctant to leave the hall. Mme. Culp sang five songs by Brahms, two by Strauss and four by Wolf. Three melodies of the South-western Indians were charmingly sung and three other small selections formed the balance of her listed numbers. The Brahms "Der Nachtigall" and "Feldensamkeit" and Strauss' "Befreit" and "Morgen," together with Wolf's "Heimweh," were the numbers which stood out most prominently. Mme. Culp announced that this was to be her only appearance here this season. Coenraad von Bos was the accompanist.

DAVID HOCHSTEIN'S VIOLIN RECITAL.

David Hochstein, the American violinist, who is appearing this season for the first time in America since his return from several years abroad spent in studying with Leopold Auer and Otto Sevcig, came to Boston for his first recital here on Tuesday of this week. Mr. Hochstein appeared on this occasion with the Russian pianist, Hans Ebell, who is already well known in Boston, as this is his residence. The Bach sonata in G minor for violin alone; Tchaikowsky's "Meditation," the E major; the Paganini caprice; "Gondoliera," by Sgambati, and a "Rhapsodia Piemontese," by Sinigaglia, were the numbers played by Mr. Hochstein, and the success he won for himself with public and critics alike was such that will insure for him a hearty reception should he care to return to Boston. Mr. Hochstein has had a fine career in Europe, where he won the unanimous praise of leading critics in Vienna, Dresden, Berlin, London and Petrograd, and his coming here was watched closely. Surprising in the degree of maturity, the violinist confronts his audience with admirable artistic composure and at once elicits confidence that in itself will be of great value for the building up of his career in this country.

Mr. Hochstein is not a violinist of mere ordinary attainments, but one finds that his individuality bids fair to place him in advance of many of his American colleagues. He draws a firm bow and his tone is virile and full of color. He surprises one not with a mere display of left hand gymnastics, but with a clean cut dexterity.

Mr. Ebell again was heard to splendid advantage in the following numbers: "Carnaval," Schumann; intermezzo in B minor, "Capriccio," in B minor, Brahms; and an etude and the G minor ballade by Chopin. Both artists had to respond to encores.

THREE CANTATAS SANG.

Three cantatas, "Fair Ellen," by Max Bruch; "The Legend of Granada," by Henry Hadley, and "The Ameri-

can Flag," by Frederick W. Wodell, with Verdi's choral setting of the Lord's Prayer and sundry solo selections for the assisting solo singers, who were Marie Stapleton-Murray, soprano, and Charles Harrison, tenor, comprised the program of the People's Choral Union at its concert in Symphony Hall on Sunday evening last. The cantata "The American Flag," for men's choir, solo tenor and baritone voices, was composed by Mr. Wodell, the present conductor of the union. The work, heard for the first time here, is rather simple in construction, but quite pleasing, and suitable for performance by any choral society. It was well received and the composer given a fit-

also played with the composer accompanying at the piano. Miss Seydel easily holds her own among the present generation of young American violinists, and she is rapidly becoming very prominent in the East. On the occasion of this Hartford engagement she introduced one of her own compositions as an encore number after the Prutting group and the work met with instant favor.

KREISLER'S THIRD RECITAL.

Fritz Kreisler will appear next Sunday for his third Boston recital within the last month and a half, and his programs have been entirely different each time. The list for next Sunday is as follows: Suite in E minor, Bach; fugue in A major, Tartini; sarabande and allegretto in D major, Corelli; prelude and allegro in E minor, Pugnani; concerto in A minor, Viotti; introduction and scherzo for violin alone, Kreisler; two caprices in B flat major and B minor, Paganini; "Slavonic Fantasy," Dvorák-Kreisler.

SOCIETY LEADER TO APPEAR IN "SYLVIA."

Mrs. Alec Higginson, one of Boston's society leaders, has given her consent to assist in the presentation of "Sylvia" at the Boston Opera House on February 2. This has greatly pleased many of her friends who recall her appearance in the graceful role in "Pandora's Box" a year



IRMA SEYDEL IN HARTFORD.

Standing left to right: (1) F. A. Sedgwick, manager Hartford Philharmonic Orchestra; (2) R. H. Prutting, conductor Hartford Philharmonic Orchestra; (3) Jeanette Prutting, (4) Irma Seydel, (5) Mrs. Prutting and (6) Thomas E. Couch.

ting ovation. The society has been well trained and its work was heard with much interest. The soloists performed admirably and won a deserving share of the compliments of the evening. Mrs. Murray, especially, revealed a fine voice, rare musicianship and much individuality.

CHARLES HACKETT'S OPERATIC SUCCESS ABROAD.

Arthur J. Hubbard recently experienced the satisfaction of receiving a cablegram from his former pupil, Charles Hackett, the tenor, informing him that the young artist had just made his debut as Faust in Boito's "Mephistopheles" at Pavia, Italy, and had achieved a tremendous success. Charles Hackett returns to Mr. Hubbard each summer to continue his studies, and this news of the young singer's recent success adds further tribute to the local pedagogue who has, during his long and brilliant career, sent many of his pupils to the stages of the best opera houses in America and Europe. Charles Hackett is a younger brother of the well known concert tenor, Arthur Hackett, who also studied with Mr. Hubbard.

FOUR LECTURE-RECITALS ANNOUNCED.

The Chamberlayne School Association announces a series of four morning lecture-recitals by Herman Epstein, of New York, at Miss Chamberlayne's School on the Fenway for Saturday mornings, February 13, and 27, and March 13 and 27. The subjects chosen for the successive dates are, "What Is a Symphony," "Sonata Form," "The Classical Period" and "Russian Music."

IRMA SEYDEL WITH HARTFORD ORCHESTRA.

Irma Seydel appeared as soloist with the Hartford Philharmonic Orchestra in the Parsons' Theatre, Hartford, Conn., on Thursday evening, January 14. The young violinist played the Beethoven concerto and was greeted with enthusiasm by the large audience. Two numbers, "Pastel" and "Legende," which were written for her by Robert Prutting, the present conductor of the Philharmonic, were

ago. She will appear in the ballet as the leader of the nymphs and her skill in the terpsichorean art is said to be superb. The ballet is to be given in aid of the Massachusetts Woman's Suffrage Association, and one half the proceeds are to be given to the relief fund of the Belgian war sufferers.

SOUSA TO LEAD ENORMOUS BAND.

A second concert for the Musicians' Mutual Relief Society of Boston is announced for the evening of Sunday,

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PARIS MUSICAL ACTIVITY APPROPRIATE TO WAR.

French Capital Restricts Itself to Music by Allied Composers—Orchestral Concerts Resumed—A Singer's Philanthropy—Magnard, Shot by Germans, May Have Street Named After Him—Famous Moulin Rouge Turned Into War Assistant—Montmartre Behaves.

Paris, January 5, 1915.

Borodine's picturesque "Esquisse sur les Steppes," Massenet's passionate warmth in the overture of "Phédre," Charpentier's "Impressions d'Italie," a Lalo symphony, clear cut and living, were given their full value under the able direction of Camille Chevillard at Sunday afternoon's concert. A special word must be said apropos of the symphony by Lalo, that admirable artist who was not always recognized according to his merits. The work is in a great measure built up on fragments of the opera "Fiesque," and although fulfilling the requirements of a symphony, retains a more than ordinary proportion of dramatic force.

Nearly thirty years ago there was a great upgrowth of French art in the simultaneous work of Saint-Saëns, d'Indy, and César Franck. What a rich mine to work in these days when the musical public of Paris is ready for emotion derived from French art and orchestration of our own times. The classics of all countries are for all times and must ever melt the heart like wax and blind the eyes with mists of emotion. Our true lovers of music here therefore have a regal realm to wander in, though Wagner and Strauss be beyond the boundaries at present. Pierné undertakes that Berlioz shall not be forgotten in his own land, and the excellent pianist, Armand Ferté, unites all available members of the Monteux Orchestra for concerts given by l'Oeuvre Artistique in the Salle des Agriculteurs and Salle de Géographie.

Gabriel Pierné directed in his turn the Colonne-Lamoureux concert. The program was an agreeable Franco-Russian one. Borodine, Balakirew, Glazounow were represented in "La Symphonie inachevée," "Russia," and "Overture on three Greek Themes." The delicate grace of Massenet's "Scenes Alsaciennes" once again captivated the listeners while Dupont's "Heures Dolentes" and César Franck's "Rédemption" terminated the concert. It will be remembered that Gabriel Dupont has passed away after a protracted illness.

Other concerts have been given in the Sorbonne Chapel; also in the Salle Gaveau. The Schola Cantorum, practically consisting of Feminists only, under Vincent d'Indy's able direction, gave the Salle Gaveau concert for the "Foyer Franco-Belge." The program included some of the work of disciples of Franck. In remembering the loss to French art of the premature deaths of Alexis de Castillon, Ernest Chausson, Charles Bordes, Henri Duparc, we must include a Belgian friend, Guillaume Lekeu, who died in his twenty-fifth year. His touching "Adagio" for quatuor came first on the program, followed by Chausson's "Chant funèbre" and Franck's "Vierge à la Crèche." Madame Croiza sang with penetrative simplicity melodies from Castillon and Bordes, while Mlle. Selva gave Albéric Magnard's "Promenades" with all the grace of that talented pianiste.

MIMI PINSON AT THE FRONT.

The Mimi Pinson Society founded by Gustave Charpentier has replaced the red rose in her bosom by the Red Cross and by the exchange has obtained the sanction of the government to serve the country as auxiliary aid in the military hospitals.

Fifty members of the society are ready to begin at once their good work at Croix-de-Berny. Five hundred others are preparing themselves for the new duties. But though good deeds clothe one in glory, it would be well that Mimi Pinson should apparel herself in at least a "blouse d'infirmière." Who will help with the material for Mimi's toilette?

BERLIOZ FESTIVAL.

Gabriel Pierné conducted the Berlioz Festival with great success. The "Symphonie Fantastique," perhaps the most characteristic of Berlioz music, was the principal work. Mmes. Brunlet and Charney were much applauded in the "Troyens," "Absence," "Béatrice et Bénédict."

MINUS THE PRESS AGENT.

A lyric artist, beloved by the public, has found a way to win the hearts of many children of our wounded soldiers. Simply clad, no flaunting aigrette or bird-of-paradise in her hat, she visits the soldiers and in her own gentle persuasive way suggests to those badly provided with this world's goods that a little word written to the family would give so much pleasure; and she undertakes that that word will go quicker through her than by post. The address thus delicately obtained, the "little word" goes on its way weighted with a parcel "from your wounded father." "Oh,"

cry the children, ignorant of the good fairy, "father has made his fortune at the war."

COMPARATIVE PATRIOTISM.

In the South of France, most towns have kept theatres and concerts going so as to help those families dependent on their keeping open. Only "patriotic" pieces should be played was the order of the day.

At Toulouse the order was thus interpreted: At the Théâtre du Capitole "L'Africaine" and at the Théâtre des Variétés the "Mousquetaires au Couvent." "But why," expostulated the directors when their choice was remarked upon, "L'Africaine" is full of sailors, there is even a ship on the scene; and the "Mousquetaires" were famous soldiers.

One is patriotic according to one's idea! There is a talk of producing "La Fille du Tambour-Major," "Tire au Flanc," "Les 28 jours de Clairette!"

"ALBÉRIC MAGNARD, PASSY."

It is thus that the very walls of Paris should attest the grandeur of the dead hero, author of "L'Hymne à la justice."

As the painter's brush obliterates the writing "Richard Wagner" from that street-wall in Passy, one muses upon the suggestion that it should be replaced by "rue du 75": martial music that and patriotic; but the martyr-musician's name and face rise before us as he defended his native soil at Nanteuil-le-Haudouin when von Kluck's Prussians were invading l'Île de France.

We can see him alone in his garden mortally wounded, his home burnt down about him; and it is strongly felt that the patriot's name, Albéric Magnard, should replace that of the alien musician in that quarter of Passy consecrated to illustrious musicians.

Doubtless the Paris opera will do justice to the patriot musician in giving his "Guercoeur" in the happy days to be. It is a work of singular simplicity and purity.

THE RESTAURANT ARTISTS'-ENTENTE.

In the Rue Blanche, on the first floor, above a brasserie, is the restaurant of the Artists'-Entente, the concrete expression of thought of celebrated artists of the opera, opera-comique and legitimate drama, theatres and concerts.

"The wars do eat us up" has been severely felt by very many artists, so a committee was formed to establish a family dining room where actors, sculptors, painters, singers, all devoted to those arts which raise us through our illusions and emotions, could, for fifty centimes fill "the storehouse and the shop of the whole body," after which to digest things rightly a cup of coffee at one sou helps toward pleasant conversation, anecdotes, quips and cranks.

The members of the committee act as godfathers to artists wishing to enjoy the privilege of the artists' restaurant and sign a godchild's card of admittance. Each day one member of the committee is the link of all the arts thus assembled and once a month all the members join the repast in this restaurant of "la gamelle en frères."

MONTMARTRE TRANSFORMED.

In these days Montmartre is but a suburb of silent, laborious, penurious workers. The night restaurants are closed, "Patron and employees have gone to the war," written on the shutters.

L'Abbaye de Thélème is transformed into a needle room, Moulin-Rouge no longer is a music hall, but as the immense Red Cross announces, a cinema which devotes the greater part of the receipts to the wounded.

The foreigner looks to Montmartre as that part of Paris which will provide him with frivolous amusement, and Montmartre has become a humming bee-hive, an animated ant-hill.

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FLORENCE CONSIDERED AS A TONAL CENTER.

Beautiful Italian City Backward in Music—Some Opera but No Concerts—Ruffo Interpolates "Rigoletto" Music in "Barber of Seville" Performance—Lehar's New Style in Comic Opera—Other Florentine Aspects.

Florence, January 6, 1915.

Florence as an operatic city—and in Italy, as has already been pointed out, the words operatic and musical are practically synonymous—is not one of the important centers of Italy, owing presumably to the fact that it is smaller than the four big operatic cities—Milan, Rome, Naples and Genoa—and consequently not able to give numerically as much support to opera as those cities. But it has opera enough; more, for example, than any American city four times its size.

Before my arrival here two short seasons already had taken place, the first consisting of a series of performances of "Lucia" with a rather indifferent company, which did bad business; the second, of six performances of "Rigoletto," with the well known baritone, Carlo Galeffi, in the leading role, and the distinguished conductor, Mugnone, directing. This second short season took place at the Politeama Fiorentino, the largest theatre here. I am told the opera was finely done, and this seems to be testified to by the fact that the house was full at each performance.

At the present time there is a season on at the Teatro Verdi. The company does not contain any particularly well known names nor is the conductor, Alvisi, of special repute. The prices are not very high, the best seats at ordinary performances costing only four or five lire—a lire being approximately twenty cents.

Titta Ruffo has just finished a series of appearances as guest and, when he sang, the price for the best places went up to two dollars per seat. Ruffo finished his season here last week in a special performance of the "Barber of Seville." The papers spoke most enthusiastically of his work. It was his "addio" and "serata d'onore," which means that a good share of the profits went to him. The house, according to the papers, was full and the great baritone in splendid form. Beside his role in the opera he "obliged" with two songs and an aria from "Rigoletto," an Italian custom not especially commendable from the artistic point of view. There was a tremendous lot of applause, the artist being repeatedly called before the curtain, and there were cartloads of flowers, which are cheap over here.

This present season will last until just before Lent, and after Easter Florence is generally treated to a third "spring" season of opera, also important. It will take place this year, too, unless—a word very much used nowadays, always referring to the uncertainty as to whether or not Italy will join in the war later on.

FLORENCE VOCAL TEACHERS.

Although Milan is the center of Italy both for operatic matters and for teaching, this city has always had a certain unique reputation as a place for voice teachers. Presumably the best known of them in recent years was the late Maestro Lombardi, and now that he is gone it is likely that Maestro Mugnone's name would be mentioned first among the Italian teachers, though Mugnone is better known as an operatic conductor than as a teacher and coach. Needless to say there are many other Italian teachers, and I have heard of four Americans already who appear to be highly regarded here as teachers of singing—Isador Braggiotti and Mme. Braggiotti, Mme. Baracca and Enrico Gorelli, who, if I am not mistaken, is an old acquaintance of mine in Boston, whose American name is Henry Gorrell. What is more, there are quite a number of American pupils here this winter; and no reason

why there should not be, for, even if Italy joins the war later, it is extremely probable that Florence will keep on in the quiet, even tenor of her peaceful way. A most delightful city—when it does not rain.

CONCERT LIFE.

There is not much concert life in Florence even in an ordinary season, and this year there appears to be absolutely nothing at all. I have seen no announcement of a concert of any sort since I have been here, though I notice in a Rome paper that one of the orchestras there is giving a regular series of popular symphony concerts, and that the great Belgian violinist, César Thomson, played there with this orchestra last Sunday.

OPERA.

The Italian appears to have a love for operetta as well as for opera—this has already been referred to in my letter from Milan—though most of the companies are dis-

Viennese—one of his early pieces, wretchedly done, but the company here gave a fine performance of one of his very latest works, "Eine ideale Gattin" ("Moglia ideale"), so new that I believe it has not yet been seen in America. As an object lesson in Lehar—and, though the "high-brow" may scoff, the work of the best operetta composers is well worthy the attention of the serious critic—a comparison of the two works was most interesting.

The angular, oftentimes rather banal, melodies of the early work had given place to a smooth, well turned flow of tunes, all of which were charming, though perhaps on account of their very facility, often not so virile as the earlier creations and certainly not as distinguished as the better tunes in the "Merry Widow" (after all, the very best Vienna has sent us since Strauss) or the "Count of Luxemburg," two works which will stay in the operetta repertoire for a long time and which bid fair to remain better than anything which Lehar, even with his added experience of the stage, seems likely to give us now.

Another point was the comparison of rhythms. Of course no Viennese operetta could be a real Viennese operetta if it did not have plenty of one of the two great Vienna specialties—waltzes and Wurst—in it. But aside from the waltzes, in the early work there were two or three tunes in the "ländler" tempo, which resembles a mazurka; it is evident, however, that the ländler has entirely gone out of fashion, for there is nothing of the sort in the new work, though there is rather an overabundance of march tunes, good as they are.

In this work ("Ideale Gattin") it is to be observed with pleasure that Lehar has frankly gone back to the straight operetta style and has not bothered with those "classical" ambitions which had begun to spoil the effectiveness of his music and which contributed to the ill success of "Eva." In orchestration, too, there is a tremendous stride. Now he has all the tricks of the trade and there are many dainty and even original effects; very little more of the awful first cornet playing along with the solo voice in a forte passage, as so often happened in the early scores.

I notice, by the way, that the operetta company here includes the "The Geisha" in its repertoire. Except for some of the Gilbert and Sullivan works—particularly the "Mikado"—"The Geisha" and the "Belle of New York" are about the only two works originally written to an English text which have made a name for themselves on the Continent in translated form.

CEREMONIAL FLORENCE.

Today is Epiphany and a big holiday here—almost as much as Christmas and New Year. Some of the big Catholic Churches have special music, the quantity of which is superior to its quality. But the stage settings, lights, costumes and incense—are very fine. To any one who studies the matter from the psychological side, especially here in Italy, it is not hard to understand why the Catholic Church always has been and always will remain the largest of Christian churches. It is the only one which has always aimed to make religion a concrete attraction and not an abstract consideration. Witnessing one of its great ceremonies, accompanied by the accessories which I have mentioned above, it is impossible for the most lethargically atheistic of souls not to be stirred by some emotion, which it is as legitimate to label by the adjective "religious" as by any other.

THE PARMA SEASON.

Cleofonte Campanini owns a theatre in his home town, Parma, which is called the Teatro Reinach. It was all rebuilt last year and now is a modernly furnished and equipped house, though not very large. There is an opera season going on there now, under the leadership of Arturo Vigna, formerly of the Metropolitan Opera, and who once at Budapest directed one of the best performances of "Boheme" I ever have heard. The feature of the repertoire is the new opera by Panecchio, "Erica," which won the prize of twenty thousand lire offered, through Cam-



THE HOUSE OF DANTE, FLORENCE.

tinctly bad and appear only in second class theatres. It was most pleasant to find an exception here, for there is an excellent company appearing in the newest, best and cleanest theatre which I have ever seen in Italy, the Teatro alla Pergola. The theatre is so new, in fact, that there is no tremendous "apron" on the stage—that huge frontispiece which sticks out so that in nearly all theatres at least a third of the depth of the stage is in front of the drop—and there are no stage boxes, a welcome relief.

The Italian seems, too, like the American, to be fond of the operettas of the new Vienna school. In Genoa I saw Lehar's "Wiener Frauen"—known here as "Le Donne



FIESOLE.

Building in foreground at right is the Convent of San Domenico, the home of Fra Angelico for many years.



THE PONTE VECCHIO, FLORENCE.



GENERAL VIEW OF FLORENCE.

panini, by Edith McCormick, of Chicago. The season opened on Christmas Eve with "Lohengrin."

AMERICANS IN FLORENCE.

Among those who are quietly resting away from the war in Florence this winter is Arnolde Stephenson, the American mezzo-soprano, whose home is in Paris. Miss Stephenson was to have gone to America next season for a series of recitals, but the interruption to her preparatory work caused by the war has compelled her to postpone her going there until the season 1916-17. On December 21 one of the pleasantest afternoon receptions of the winter was that given at the Hotel Anglo-Americano by Mrs. Morris Smith, Miss Blazo, and Miss Stephenson. There was an excellent musical program participated in by Helene Berry, mezzo, a pupil of Isador Braggiotti, Signor Alfonsi, cellist, and Miss Stephenson herself.

FLORENTINE OPERA HOUSES.

The opera houses of Florence are, externally at least, the veriest boxes, so I have sent no photos of them in the pictures to accompany this article. Two of the views have, however, special interest for musicians. One of them shows the place where Dante Alighieri, whose works have inspired the compositions of so many musicians, was born; the place, but not the house, whose site is occupied by the modern structure shown in the photo erected in recent years (and now considerably extended) by the city of Florence as a memorial to its famous citizen, whom—as Munich did to Wagner—it was content to banish during most of his lifetime. The modern building contains a rather scanty Dante museum.

The view of the town of Fiesole, crowning a hill just outside of Florence, is of special interest to singers for it was there, so the music histories tell us, that the first solo was sung in a concert. Apparently it had never occurred to any one before that the human voice had attractions except as part of a chorus. Just when this was or what the soloist's name, I do not know at the moment; but history says it was a baritone. Where were the tenors of that day—to be beaten by a baritone? H. O. OSGOOD.

Mozart Society Musicale Program.

John H. Campbell, tenor, and Maggie Teyte, soprano, are to furnish the New York Mozart Society (Mrs. Noble McConnell, president), Saturday afternoon musical program, February 6, at the Hotel Astor, New York.

The numbers will be arranged as follows:

Aria, Ah, c'en est fait, from Magic Flute.....	Mozart
Miss Teyte.	
Air, Where E'er You Walk.....	Handel
Mr. Campbell.	
Prière qu'un enfant ne meurt pas.....	Fevrier
Tête de femme.....	Hüe
Villanelle des petits canards.....	Chabrier
L'ane blanc.....	Hüe
J'ai pleuré en rêve.....	Hüe
Miss Teyte.	
Morgen.....	Richard Strauss
Allerseelen.....	Richard Strauss
Mr. Campbell.	
The Tryst.....	Sibelius
Two Daisies.....	Quilter
Dearest.....	Homer
An Open Secret.....	Woodman
Miss Teyte.	
Duets—	
An clair de la lune.....	Lally
Sous la Fenêtre.....	Schumann
Miss Teyte and Mr. Campbell.	
Eighteenth century songs in costume—	
On dit qu'a quinze ans.....	Grétry
Cecilia.....	Vuillermoz
Le Ballère (A Mountain Cry).....	Malaret
En passant par la Lorraine.....	Weckerlin
Le Rosier blanc.....	Weckerlin
Petronille.....	Weckerlin
Miss Teyte.	
Laird Waller will be at the piano.	

Olive Kline with Fortnightly Club.

An interesting program was presented by the Fortnightly Club of Philadelphia recently in that city. The organization, which is a male chorus of about fifty members, sang, among other things, Huhn's "Invictus," and Buck's arrangement of "Robin Adair." The soloists were Olive Kline, soprano; Henri Merriken, tenor, and Harry C. Saylor, baritone. Clarence K. Bawden was a sympathetic accompanist. The Philadelphia Press speaks of Miss Kline's work as follows:

"Olive Kline, a soprano, sang as her first number the familiar 'Ah, fors e lui' from 'Traviata,' and as an encore gave the almost equally familiar prayer from 'Tosca.' The second time she appeared she sang five short numbers and was compelled to repeat Brewer's 'Fairy Pipers,' and as an encore she gave 'Coming Thro' the Rye.' She has a finely cultivated voice and sings with much expression."

CINCINNATI ORCHESTRA HONORS CARL GOLDMARK.

Selections Played in Honor of Late Composer—Spanish Club Concert—Conservatory and College Notes.

Cincinnati, Ohio, January 20, 1915.

In making up the program for the popular concert of January 17, Dr. Kunwald added certain numbers in memory of Carl Goldmark; these included the "Funeral March" and "Fest March" of Schubert, orchestrated very skillfully by Dr. Kunwald. Later on the orchestra played Goldmark's overture "Sakuntala," so the concert took on something of the nature of a Goldmark memorial. Weber's overture to "Oberon" and the ballet music from Massenet's "Le Cid," the latter strongly imbued with Spanish rhythm and color, occupied the first half of the program. The cello section of the orchestra was given an opportunity for a display of virtuosity in Popper's "Requiem" for three cellos and orchestra.

Julius Sturm, principal cellist, I. Argiewicz and Sigurd Frederiksen, were heard in this number and generously applauded, but owing to the length of the program encores were not encouraged. The only time the enthusiastic audience was permitted to have its way was in a repetition of "Blumengeflüster," a typically dainty and delightful number by Franz von Blon. A Strauss waltz "Kunstlerleben" closed the program. Joseph Vito, harpist of the orchestra, was the soloist. His selection "Dance of the Fairies," by Parish Alvars was a charming morceau to which he did full justice by reason of his fluent technic and musicianly feeling. The house was sold out before the concert began.

SPANISH CLUB CONCERT.

A concert of exceptional merit was given at Conservatory Hall last Tuesday night under the auspices of the Spanish Club, introducing Jose Mardones, basso, and Senor Telleria, pianist. Senor Mardones carried his audience "by storm," his magnificent voice, personal magnetism and spontaneity, left an impression that will not soon be effaced in Cincinnati. Senor Telleria's splendid pianism made its impression, too, but this city has many splendid pianists, and no single singer with all Senor Mardones' gifts. The program was devoted to Spanish music and was all that the more ardent Castilian could desire. The Spanish Club is to be congratulated on the artistic standard set by it in this, its first public entertainment.

STILLMAN KELLEY'S LECTURE.

Edgar Stillman Kelley's lecture on "Nationalism in Music," delivered before the Lecture Club last Tuesday afternoon, was one of the notable events of the week. Musical excerpts from Bizet, Tchaikowsky, Grieg and Schumann were given in illustration of the subject under discussion. Mrs. Stillman Kelley assisted at the second piano and further contributed a group of her husband's compositions.

CONSERVATORY NOTES.

The Conservatory of Music Chorus, under the direction of John A. Hoffmann resumed rehearsals January 18. Many applications for membership have been received.

Etta Mastin, soprano; Mozelle Bennett, violinist; Emma Noe, mezzo-soprano; Lena Palmer and Florence Barbour, pianists, of the Cincinnati Conservatory of Music, gave a brilliant recital before the Business Men's Club last Friday evening.

Next Saturday afternoon at four o'clock there will be held at the Cincinnati Conservatory of Music a children's recital, illustrating the exceptional results which the juvenile department is accomplishing.

The students' recital at the Cincinnati Conservatory of Music yesterday afternoon attracted a large audience. The participants were: Stella Coffin, Cecile Falkenstein, Florian Schmidt, Olive Hunt, Tommy Adler, Robert Winkler, Jean Loeb, Bess Marvel Coffin, Irene McDonald, Cecil Smith, Emil Rosen, John Orr Stewart, Cornelia DeRoos, Robert Childe and Ida Hoffmann.

COLLEGE OF MUSIC NOTES.

The class of Louise Dotti. All the solo numbers will be given with full orchestral accompaniment, under the direction of Albino Gorno. Works for orchestra alone will be performed under the direction of Johannes Miersch, while Louis Victor Saar directs the chorus. On this occasion, the latter will be subjected to a severe test despite the fine tonal quality and exquisite ensemble for which this chorus has been conspicuous for many years. It will not have the support of the orchestra, singing both groups à capella, closing with Mr. Saar's arrangement for soprano solo and women's chorus of his delightful and popular song "The Little Gray Dove." The incidental solo

will be sung by Sidonia Smith, from the class of Lino Mattioli.

Patrons of the College of Music concerts and music lovers in general will be pleased to learn that Frederick J. Hoffmann will give an entire piano recital in the faculty subscription series. The date has not been definitely decided upon. JESSIE PARTLOW TYREE.

Grand Opera Subject at Theatre Club.

Grand opera was the subject for discussion at the New York Theatre Club, Inc. (Belle de Rivera, president). Hotel Astor, New York, Tuesday afternoon, January 19.

Guests of honor were Florence Guernsey, president of the New York City Federation of Women's Clubs; Jacques Corini, artistic director Century Opera Company; Mme. Corini; Mme. King-Clark, of Berlin and Paris; Loretto del Vallé, of the Royal Opera, Prague, Dresden, Cassel, Mannheim; Alberta Carina, Opera Comique, Berlin Royal Opera, Amsterdam-Brussels; Adele Rosenthal, of Berlin and San Francisco; Rita Fornia, Metropolitan Opera Company; Mrs. James D. Mortimer, president Beethoven Society; Henry Weldon, Century Opera Company, Theatre de la Monnaie, Brussels; Mme. Weldon; George Curzon, Dippel Opera Company; Wilhelm Augstein, Royal Academy of Music, Berlin; Mrs. Hugh Reid Griffin, founder of Club for American Women in London; Adelaide Prince and Katharine Flemming Hinrichs.

An exceptionally good program was presented at this time, in which prominent artists in the musical world participated:

Aria from Madame Butterfly, Un Bel Di.....	Puccini
Alberta Carina.	
Aria from Hero'side, Vision Fugitive.....	Massenet
George Curzon.	
Address: Grand Opera in America.....	Wilhelm Augstein.
Das war der Tag der weissen Chrysanthemum.....	Hans Herman
Beim Tanz.....	Hans Herman
Mme. King-Clark.	
Piano solos—	
Study D flat.....	Liszt
Rigoletto Paraphrase.....	Liszt
Adele Rosenthal.	
Aria from Traviata, Ah, fors' e lui.....	Verdi
Loretto del Vallé.	
Aria from Ernani.....	Verdi
Henry Weldon.	
Remarks: Current Events in Grand Opera,	
Baroness Katherine von Klenner	
(President National Opera Club of America.)	
Triste est le Steppe.....	Gretchaninoff
Pendant le Bal.....	Tchaikowsky
Mme. King-Clark.	

John Cushing, accompanist for Mme. King-Clark, and Ernst Knoch, of the Century Opera Company and Bayreuth Festival were at the piano.

Van York Studio Notes.

Dicie Howell, soprano, is engaged to sing for the Criterion Club at Hotel Plaza, New York, January 29, and for the Beethoven Club, at the Waldorf-Astoria, February 13.

Julius Winterfeld, tenor, is engaged for musical stock at Lancaster, Pa.

Albert Fischer, basso, and Helen Lyons, contralto, will sing with the "Children of the Earth" company, New York City.

Blanch Heyward, soprano, is to sing in "Creation" at Montclair, N. J., January 24.

Roy W. Steele, tenor, engagements for January and February were with the Burns Society; the Beethoven Society, at the Waldorf-Astoria; the United States Steel Corporation dinner at the same place; Red Cross concert, Bloomfield, N. J., and in Buck's "Coming of the King," Brooklyn; also with Frank Croxton, bass, and Mildred Potter, alto, at a concert in Ridgewood, N. J.; with the Metropolitan Club, and at a concert in Riverdale, N. Y. Mr. Steele has been made first tenor in the Eugene Cowles Quartet; Horatio Rench, second tenor; George Flemming, first bass, and Eugene Cowles, second bass.

Knotts at Atlantic City.

So satisfactory was the work of Richard Knotts, the baritone of Pittsburgh, when he appeared in concert on the Steel Pier, Atlantic City, N. J., that he was reengaged to appear again the next week. While in Atlantic City he also sang at the Hotel Dennis, this engagement being his third at this hotel. The Atlantic City Daily Press spoke of his work as follows:

"Richard Knotts, famed Pittsburgh baritone, delighted the large and enthusiastic audience gathered on the Steel Pier yesterday during the excellent concert given by the Lombardi Orchestra. Mr. Knotts has charge of one of the finest musical conservatories in Pittsburgh, and the flattering advance notices sent on here of his qualifications as a vocalist were more than justified by his performance yesterday."

PITTSBURGH CONCERTS.

Pittsburgh, Pa., January 13, 1915.

The first concert of the Apollo Club was given in Carnegie Music Hall, Friday evening, December 18. Mr. Mayer arranged a miscellaneous program of interest. The feature chorus number was possibly "King Olaf's Christmas," by Dudley Buck, the solo parts being taken by Mr. Steinecker and Mr. Schultz. Mr. Steinecker in particular did splendid work. The soloist of the evening was Grace Kerns, soprano, who has appeared in Pittsburgh before and is deservedly popular. Few singers have better tone placement. The chorus, outside of singing off the key occasionally, did very good work.

MOZART CLUB SINGS "MESSIAH."

The Mozart Club, J. B. McCollum, director, gave its annual presentation of "The Messiah," with the usual success. The soloists were William Pagdin, tenor; Gustav Holmquist, bass; Miss Gannon, contralto, and Marie Stoddart, soprano.

MISS BENTON SINGS WHITMER SONGS.

Marjorie Keil Benton, soprano soloist of the First Baptist Church, at a recent recital given by James Stephen Martin, sang a group of songs by T. Carl Whitmer. It is safe to say now that Mrs. Benton has passed the final examination of musicianship, for Mr. Whitmer writes some of the most difficult songs the writer has ever had the pleasure of looking over. Possibly the most notable number of the group was the "Fog Maiden," one of Mr. Whitmer's recent works. Mrs. Benton gave the group in splendid style and was ably assisted by the composer himself at the piano.

LYRIC CLUB CONCERT.

The Lyric Club, of which Anne Griffiths is director, gave a program of interest on the afternoon of January 5. The program included both choral and individual numbers of splendid variety. These were the selections: Poem written for the occasion, Mrs. Isaac Igel; "Requiem" (Sidney Homer), and "The Angel" (Rubinstein), the Lyric Club; songs, Mrs. G. Goldstein; "Hindu Song" (Bemberg) and "Ball Room Whispers" (Meyer-Helmund), Emma Aronson; reading, "Scene from Romance" (Sheldon), Mrs. Lee Half; song (MacDowell) and "Summer Wind" (Bischoff), Mrs. Walter Rosenbaum; piano solo, Mrs. M. Perlman; dance, Ella Wertheimer; "Musetta's Waltz Song" (Puccini), Dorothy Goldine Braun; songs, Mrs. A. Hepner; "Etude Mignonne" (Schütt) and "Erotique" (Grieg), Mrs. E. Grafner; "Oh, Heart of Mine" (Leighton) and "Madrigal" (Harris), Mrs. Jacob Wolf; "How's My Boy?" (Homer) and "It Is Better to Laugh Than Be Crying" (Donizetti), Mrs. Simon Seegman; "Nearest and Dearest" and "A Streamlet Full of Flowers" (Caracciola), the Lyric Club.

GLUCK-ZIMBALIST RECITAL.

The third Heyn recital was presented by Alma Gluck and Efreim Zimbalist in Carnegie Music Hall, Friday evening, January 8. To say that the Heyn recitals have been a success this season would be putting it mildly. Again standing room was sold on every floor, while several hundred seats were sold on the stage. This has been the case at every concert, and with Mme. Schumann-Heink booked

for the last one the Heyn series is destined to be recorded as equaled by few and surpassed by none locally, both financially and artistically. The Gluck-Zimbalist recital was most enjoyable, as both are favorites in Pittsburgh. The program was of wide variety and the audience most enthusiastic, and, last but not least, the artists were very generous with their encores, which is not always the case with those visiting our city. The success of these concerts



SARAME RAYNOLDS.
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is largely due to the excellent management of
Edith Taylor Thomson

HOLLIS EDISON DAVENNY.

Pavlowa's Festival Here.

As previously announced in these columns, an extended Saison Ballet Russe, with Anna Pavlowa, the noted Russian ballerina, as the star, is announced by Max Rabinoff, managing director. The Pavlowa Festival will begin Tuesday night, February 2, at the Century Opera House and continue for four weeks.

London, Paris, Berlin and Petrograd, as well as other European capitals, have in the past had regular ballet seasons which have met with the greatest success. New York is the only great city in the world where a ballet season of any pretensions and any length never has been attempted.

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Heretofore New York has been favored with single performances only, of Pavlowa, several times during a season. So, therefore, the announced Saison Ballet Russe is not only a novel but a most important choreographic undertaking. During the season at the Century Opera House, Pavlowa, assisted by Ivan Clustine, Alexander Volinine, and others of her ballet organizations, will present a large repertoire of ballets and divertissements mostly new to New York. In the first announced list there are ten ballets. The opening bill will have as a feature Glazounoff's most famous work, "Raymonda." This ballet never has been presented outside of Russia. The Pavlowa orchestra has been augmented to grand opera proportions.

During the four weeks, performances will be given every night during the week excepting Mondays. Matinees will be given on Saturdays only. No performance will be given on Monday nights because the Pavlowa organization has engagements in other cities for each of those four Mondays. Subscription performances will be given on Tuesday and Thursday nights and Saturday matinees.

Saramé Reynolds with
Lambardi Opera Company

Saramé Reynolds, recently returned from Italy, where she has won notable favor, is singing with the Lambardi Opera Company in Los Angeles.

Miss Reynolds is a young American dramatic soprano, her home being in El Paso, Tex. When asked about her name, the young singer told that she had been driven to adopt the foreign sounding one. She was first billed as "Saramé Reynolds," but Italians could not pronounce it. They left out the "Reynolds," and were beginning to bill her as Saramé. "In self defense I Italianized my name," the singer explained to the Los Angeles reporter.

Miss Reynolds made her debut in America in "Aida," with the success explained in the attached telegram. She will sing in "I Lombardi" on two later dates.

This is the telegram:

Los Angeles, Cal., January 19, 1915.

To The Musical Courier,
Fifth Avenue, near Fortieth Street, New York:

Miss Reynolds won great success in "Aida" last night, earning enthusiastic favor of the splendid audience. Both Morning Examiner and Times characterize her debut as a triumph. Entire production was excellent and great success predicted for the company.

(Signed) JAMES G. McNARY.

In this country this artist is known as Saramé Reynolds.

Willy Ferrero, the boy conductor, is continuing his orchestral concert in Italy. Recently at Rome he led a Haydn symphony, Saint-Saëns' "Danse Macabre," Wagner's "Good Friday" music, and "Ride of the Valkyries."

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"A HANDBOOK OF AMERICAN PAGEANTRY." By Ralph Davol.

This volume of 236 pages consists of a collection of chapters and essays on the various kinds of pageants that are organized from time to time in the United States. There are over 100 full page photogravures, showing many of the picturesque pageants of recent times. Chapter XIV is devoted to the music of pageantry. Unfortunately, however, the chapter adds no luster either to the historical or the literary accuracy of the volume. The French poet, Béranger, is Berenger in this chapter. And Berenger is credited with a saying that is to be found in the letters of the Scotch writer, Andrew Fletcher, who died in 1716, or sixty-four years before Béranger was born.

Says Ralph Davol: "In the last act of a play, when the heroine finally melts in the arms of the hero the emotional appeal to the audience is enhanced by tender strains upon the violin and when some stealthy deed of wickedness is to be enacted the sinister feeling heightened by wierd and creepy music albeit 'high-brows' consider this a vulgar device." The absence of commas in this sentence makes it sound like the recitation of a schoolboy when he stands up in fear to speak his piece before an awe inspiring audience of schoolmates and their parents. And what is the melting temperature of a heroine? Keats would probably have used the preposition into instead of in. He says of Porphyro and Madeline that

"Into her dream he melted, as the rose
Blendeth its odour with the violet."

Why not play on, not upon, the violin? Artemus Ward relates that his "son Augustus was playing onto a flute." Augustus would also have played upon a violin.

The juxtaposition of the words "albeit" and "high-brows" is the alpha and omega of bad style; for "albeit" is an archaic word two centuries out of date, and "high-brow" is a slang expression not yet admitted to an author's vocabulary.

Ralph Davol continues: "Plato speaks of the medicinal attributes of music. Restaurants recognize its digestive power." Plato, of course, has written many works, and he may have associated music and medicine. But the passages from Plato which are most quoted are in the sixth book of the "Republic" and refer to the effect of music on the soul. It is comforting to learn that restaurant music has digestive power; most of it has no musical value. Ralph Davol says that "Home made music is not always such as will become immortal." True; some immortal music was written in restaurants. But the greater part of the music that is immortal was made at home. It is likewise undeniable that home made babies are not always such as will become immortal.

The imaginative author of "American Pageantry" opines that "the charm of a pageant is grievously marred by the presence, in full view of the audience, of an orchestra in which fat, perspiring, be-spectacled women are sawing away on violins and puffing at clarionettes." An orchestra of lean and frigid males is certainly preferable, especially if clarinets are used. Clarionettes—little clarions—have long been extinct. Orchestral music now is only the gaunt specter of its well nourished, round and jocund self in the days of the Pharaohs: "Whenever the American orchestra attains that final completeness of the ancient Egyptian orchestra which had instruments to imitate the sound of the wind in the trees, the waves of the sea, bird; and animals, the voices of nature, it will be peculiarly fitted for outdoor work." No doubt such an orchestra would be put to work out of doors if it landed in America. It would certainly sound "wierd," as this book on American Pageantry spells it. There must have been a mysterious charm about the instrument which reproduced the sound of sea waves for the edification of those dwellers in the Nile Valley, where sea sounds were curiosities.

Ralph Davol leaves it to the pageant to decide "whether or not the national hymns 'America' and 'Star Spangled Banner' shall be sung on the legs."

If the listeners cannot sit it out, how can they stand it? However, the photographs are excellent.

G. Schirmer, New York.

"SONATA FOR VIOLIN AND PIANO," op. 16. By Mortimer Wilson.

This sonata is harmonically like the tangled and impenetrable luxuriance of a tropical forest, where every tree and clinging vine is fragrant, but where it is almost impossible to hew a path. There is more material in this one sonata of Mortimer Wilson than in an entire volume of Mozart sonatas. No comparisons, for better or for worse, are intended, except to point out that the modern composer disregards altogether the technical powers of the

amateurs for whom Mozart and Haydn wrote. He writes only for a violinist of the greatest skill and for a pianist only to be found among professionals. From the point of view of the amateur, therefore, this sonata is impossible. It is and it must remain a sealed book. But if properly equipped artists will take the trouble to analyze and study this work—

Untwining all the chains that tie
The hidden soul of harmony,

they will be amply rewarded for their task and find a feast of beautiful sound, high thoughts, fine feeling, and strong passion spread before them. Here are nectars and ambrosias for him whose tastes are formed. This music is as far from academic dullness and the biting harshness of some recent music as it is from the sugary insipidity of the pretty drawing room romance. Its difficulties of execution alone are in excess.

The sonata fills twenty-six pages of piano and violin score, and there are three separate movements.

Frances Ingram in Southern City.

Frances Ingram, contralto, sang before a St. Joseph, Mo., audience at the Auditorium, Tuesday evening, January 12, of which appearance glowing reports are at hand.

Her opening number, the Gluck "Che farò senza Euridice," seems to have given the utmost satisfaction. The wonderful control of her rich contralto, as well as her dramatic ability, impressed immediately and continued to arouse admiration throughout the program. Schubert's "pitifully tragic" "Gretchen Am Spinnrade" and Brahms' "Sappische Ode" gave particular pleasure. Franz's exquisite "Aus meinen grossen Schmerzen" and Schumann's "Frühlingsnacht" (repeated) were likewise appealing. Debussy's "Il pleure dans mon cœur"; Massenet's "Crepuscule"; "Dawn in the Desert," Ross, and Salter's "Cry of Rachel," each in its own way, showed her versatility in interpretation.

The St. Joseph News Press, January 13, praises Miss Ingram's temperament and fascinating personality, her marvelous voice and its polish. It quotes also a remark overheard which referred to Frances Ingram: "Others may satisfy the ears, but Ingram satisfieth the whole soul."

Werrenrath Sings La Forge Composition.

The second concert of the Middlesex Musical Association was given at Middletown, Conn., Thursday evening, January 14, the artists being Reinald Werrenrath, baritone; Frank La Forge, pianist, and Valentina Crespi, violinist. A large audience showed discriminating appreciation of the fine program, the most interesting feature of which was a group of songs by Mr. La Forge, who accompanied Mr. Werrenrath throughout the concert. It would be difficult to make a choice in these La Forge songs: "Retreat," "How Much I Love You," "Before the Crucifix" and "To a Messenger," each a rare gem of writing, most delightfully rendered, and after repeated recalls, Mr. Werrenrath announced that he would sing Mr. La Forge's latest published composition, "The Lovely Rose." The applause became even more demonstrative after Mr. La Forge said that it would doubtless interest everyone to know that this was written for and dedicated to Mr. Werrenrath. The listeners compelled the singers to let them have a second hearing of this song, which is certainly one of the most charming written by this gifted pianist-composer.

Riheldaffer Dates.

Engagements filled and booked for Grace Hall Riheldaffer, the soprano, from January 18 up to and including February 8 includes these: January 18, Fitchburg, Mass.; January 20, Newark, N. Y.; January 21, Jamestown, N. Y.; January 22, Cooperstown, N. Y.; January 23, Schenectady, N. Y.; January 26, Wooster, Ohio; January 28, Richmond, Ky.; January 29, Glasgow, Ky.; January 30, Bowling Green, Ky.; February 2, Chataqua, N. Y., at the Winter Carnival; February 4, Johnson City, Tenn.; February 6, Lexington, Va.; February 8, Danville, Va.

Connell Redemanded.

Horatio Connell, the baritone of Philadelphia, has been receiving the best proof that his work is highly satisfactory, in the demands for repetitions. On February 11, he will appear with the Orpheus Club of Cincinnati in a return engagement. February 13, he will give a recital at St. Mary's School, Knoxville, Ill., and February 15, at Sweet Briar, Va. This will be his third engagement with each of the colleges.

Schnitzer Under New Management.

Germaine Schnitzer, the Viennese pianist, will be under the exclusive management of Haensel & Jones for the season 1915-1916.

MUSICAL ACTIVITY IN LEIPSC.

Since the latter part of October the musical life in the famous town on the Pleisse has increased rather than diminished. In the programs of the Gewandhaus concerts under Nikisch, Beethoven came first, but works were heard also by Mendelssohn, Brahms, Volkmann, Strauss, Wagner, Smetana and Mahler, whose "Lied von der Erde" recently had its first Leipzig performance. Among the well known soloists who were heard at the Gewandhaus concerts were Carl Flesch, Julia Culp, Julius Klengel, Arthur Schnabel and Lula Mysz-Gmeiner.

Several famous artists appeared in recitals, Ludwig Wüllner with his recitation evening scoring the greatest triumph. Wüllner, by the way, complying with requests from all sides, will repeat his "Faust" evening in Berlin December 21. Wüllner gradually is going over from singing to reciting, and in this he is very wise, for his singing voice is failing more and more, whereas as a declaimer he is more impressive than ever. Among the pianists appearing in Leipzig Bachhaus was particularly successful with a Beethoven recital.

Meanwhile the Leipzig Philharmonic Orchestra under Hans Winterstein also has resumed activities. One of these concerts was conducted by Siegfried Wagner. The various choral societies of Leipzig, as the Bachverein with the Brahms "Requiem," the Riedel Verein with Bruckner's Mass and the Leipzig Singakademie with Mendelssohn's "Elijah," gave very successful and well attended performances.

The Leipzig Opera, in spite of great difficulties (a large number of the personnel have been called into the army), has been giving performances with more or less regularity under Otto Lohse. No novelties have been brought out, but several old neglected operas have been revived, as Mozart's "Abduction from the Seraglio" and the same composer's charming half forgotten comic opera, "Bastien et Bastienne"; Donizetti's "Daughter of the Regiment" and Rossini's "Tell." There is throughout Germany now a noticeable revival of the old Italian operas. Br.

Oscar Seagle Events.

Mrs. Oscar Seagle and children, who have been spending some time in the South with Mrs. Seagle's parents, have rejoined Mr. Seagle in New York and are at home in one of the studio apartments at 27 West Sixty-seventh street. Mr. Seagle will spend the next three months in the East, not leaving for any extended concert tour until early spring, when he will again make a Western tour.

Since the first of the year Mr. Seagle has sung twice with the Philadelphia Orchestra, January 1 and 2. He has been heard in concerts in Reading, Pa., and Chattanooga, Tenn., and has had private dates in Washington, Brooklyn and New York.

In addition to his concert engagements, Mr. Seagle has a large class of professional pupils; his European reputation has preceded him, and there is always a waiting list. Mr. Seagle will give a New York recital in February.

Freer's "A Valentine."

The day is approaching when Eleanor Everest Freer's short song, called "A Valentine," will be useful and appropriate. The text of this song was written by Mrs. Freer's daughter Eleanor, at the age of nine years. A New York singer recently wrote a friend, "This song is like a little prayer. I sing it morning and evening. A tiny song—a gem."

Mrs. Freer's songs, "My Garden" and "A Carol," will be sung January 30 by Otoy Mizuki, at the International College of Music and expression, Chicago.

Long Island Musical Art Society Concert.

At the Musical Art Society of Long Island concert, to be given on Thursday evening, February 11, at the Garden City Hotel, these artists will furnish the program: Lucy Gates, soprano of the Berlin Opera Company; Constance Beardsley Eldredge, pianist; David Hochstein, violinist, and numbers will be given by a quartet from the society, Harriet Ware, musical director.

The House of St. Giles the Cripple is to be the recipient of funds from this concert.

Malkin Junior Students Concert, January 31.

Twelve students, assembled from the junior department of the Malkin Music School, New York, are associated in a program to be presented Sunday afternoon, January 31, at three o'clock. There is much interest in the promised performance of the following young pupils: Bessie Pfeiffer, Sadie Bookman, Edith Edelstein, Leona Edelstein, Marie Cohen, Anna Petchesky, Sylvia Jacobs, Isidore Kadish, Nathaniel Levine, Leo Reiser, Max Krause and Melville Jacobs.

Frederic Martin, "Messiah" Basso.

Frederic Martin's "Messiah" engagements have taken the basso recently as far South as San Antonio, Tex., and as far West as Milwaukee and Minneapolis. The attached press notices pay due tribute to the established American singer:

Mr. Martin is an excellent oratorio singer and did his part well. —New York Herald, December 30, 1914.

Mr. Martin made an especially good impression by his clear enunciation. —New York Sun, December 30, 1914.

Mr. Martin added to the excellent impression that he made at the rendition of this oratorio last season. —New York Evening Post, December 31, 1914.

Mr. Martin is the ideal basso. Yesterday he made much of the dramatic possibilities of "Why Do the Nations?" and in all his solos showed a beautiful smoothness of phrasing. —New York Evening Mail, December 31, 1914.

Frederic Martin ranks among the first of American bassos. His tones are rich and full, his enunciation is good, and his fine voice and authoritative execution never fail to please. He sings the great "Messiah" arias with much fire and dramatic fervor. —San Antonio (Texas) Daily Express, January 5, 1915.

In the voice of Frederic Martin, basso, there were the necessary qualities for the rendition of the exacting role. In the first recitative, "Thus Saith the Lord," his ability was shown. He reached the culmination of his dramatic power in the magnificent aria, "Why Do the Nations?" —San Antonio (Texas) Daily Light, January 5, 1915.

Frederic Martin merited the ovation tendered him at the close of the difficult solo, "Why Do the Nations?" His voice is of that rich, resonant tone that one so loves to hear, and he uses it most artistically. He was given a "skyrocket" by the student chorus as a recognition of his excellent work. —Madison (Wis.) Democrat, December 18, 1914.

Particularly strong and full of rich volume was the voice of Mr. Martin, who in his several solos had ample opportunity to exhibit to the full the glory of his wonderful voice. —Milwaukee (Wis.) Herald, December 21, 1914.

Mr. Martin has changed in appearance, but not in vocal ability. His resonant bass was, as always, one of the features of every performance in which he participates. His singing of "Why Do the Nations" brought him well deserved applause for a display of technical vocalism seldom excelled. —Milwaukee (Wis.) Free Press, December 21, 1914.

The bass solos were splendidly given by Frederic Martin, of New York. —Minneapolis (Minn.) Morning Tribune, December 26, 1914.

One of the finest features of the entire performance was the singing of the bass solo part by Frederic Martin. His lovely voice has its range and mellowness unimpaired, while the sound and finished artistry of his singing is highly attractive. His authoritative interpretation was one undimmed and unbroken delight. —Minneapolis (Minn.) Evening Journal, December 26, 1914.

It was Frederic Martin, the incomparable "Messiah" basso, who was really the star of the quartet, and he was given a genuine ovation. He is the leader for the big arias that fall to the basso role. Few can forget the big solo, "Why Do the Nations," and few in this country are capable of singing it as he sang it last night. —Worcester (Mass.) Gazette, December 29, 1914.

Monday evening, January 25, Mr. Martin gave a recital in the artists' course at Lebanon Valley College, Annville, Pa., and on February 1 he will give a joint recital

with Helen Ware, violinist, at Warren, Pa., in the Mary King course. (Advertisement.)

Mme. Rio Acclaimed.

After Mme. Rio's appearance with the Orpheus Club in Newark, the Newark Evening News said: "Mme. Rio is a more expert vocalist now than she was before she went abroad several years ago. Technically she is mistress of the essentials of bel canto. Her tones are securely placed and are freely emitted. They are as flexible as when she was last heard here and are much more obedient to her intentions in distilling the essence of song. In all her undertakings she showed a larger capacity for translating mood and feeling and greater subtlety in adjusting her ex-



ANITA RIO.

pressional means to the composer's purpose. Her diction in Italian, French and English is admirably clear."

The Newark Sunday Call approved the same performance as follows: "Since Mme. Rio was last heard in Newark her voice has broadened out and gained in volume and flexibility, while it has lost none of the temperamental quality that made her so welcome to her auditors."

Following Mme. Rio's recital in Nashua, N. H., the Telegraph of that city paid tribute thus to the singer: "After an absence of several years Mme. Rio was greeted with what amounted to an ovation, for not only had she been a great favorite throughout the country before she

went to Europe, but she was remembered as the most popular soprano Nashua has ever heard. The voice, always a beautiful one, has grown richer in the lower register and in dramatic fervor, warmth and color. The voice is now full bodied, capable of the deep accents of passion, notwithstanding the fact that its fleetness and delicacy are retained. It is seldom that one voice can be called upon to portray dramatic intensity, sorrow, archness and delicacy, yet all these were brought into play during the evening."

The Worcester Gazette reviewed a "Messiah" performance in this manner: "Mme. Rio made a wonderful impression, making much of a role that is replete with opportunities. Her voice is clear and high and she sang with a dramatic fervor that had a suggestion of the operatic about it. Her big aria, 'I Know That My Redeemer Liveth,' was sung with an authority that brought out the wonderful promise of the words in its true beauty."

From the Bridgeport Post this review of a "Messiah" performance was culled: "Mme. Rio, who has recently returned to this country after brilliant successes in Europe, added to her triumphs the captivation of the Bridgeport audience, which has heard her before. Without score or even notes the charming soloist sang the soprano parts with exquisite beauty. The joyousness and brightness with which Mme. Rio sang 'I Know That My Redeemer Liveth' was spontaneous. Never had such pure singing been heard in Bridgeport. The clear bell-like quality of her head notes were exquisite."

The Bridgeport Standard gave this estimate: "Anita Rio, who has achieved unusual triumphs abroad recently, was full of temperament and gave great pleasure in her singing of the various soprano roles that called for exceptional talent. The soprano roles of 'The Messiah' are familiar, and it was a pleasure to hear them so well given in such clear diction."

And the Bridgeport Farmer praised the singer as follows: "Mme. Rio added to a charming stage presence a pure and sweet soprano voice which was especially delightful throughout the pastoral symphony, particularly in the part 'Rejoice Greatly.'"

E. R. Kroeger's Compositions in Demand.

E. R. Kroeger, composer and director of the Kroeger School of Music, St. Louis, Mo., has had his numerous compositions inscribed on many programs during the season. So far this month the following compositions were played:

Organ solo, "Procession Indienne," played by James T. Quarles at Cornell University, Ithaca, N. Y.

"Masque of Dead Florentines," given by the Detroit Fine Arts Society in Detroit, Mich.

Piano solo, "A Dream Vision," played by the Misses Goudy and Wilkin at McKendree College Chapel, Lebanon, Ill.

Piano solo, "Fantasie Polonoise," op. 26, played by Grover Smith, Musical Art Hall, St. Louis, Mo.

"Dance of the Elves," played by Ruth Orcutt in Musical Hall, St. Louis.

ALBERT SPALDING



Dates now being arranged for Season 1915-1916.
Several already booked. :: :: :: :: ::

Leaves for Coast next week. Appears with The
San Francisco Orchestra on February 5th and 7th
and gives several recitals. :: :: :: :: ::

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NEWARK SYMPHONY ORCHESTRA DELIGHTS LARGE AUDIENCE.

**Local Organization Presents Attractive Program
—Festival Chorus Reaches the Desired
1,000 Mark—Music Notes.**

Newark, N. J., January 24, 1915.

The Newark Symphony Orchestra, Louis Ehrke conductor, opened its second season last Monday evening, January 18, in Wallace Hall, before a large and unusually enthusiastic audience. It was the first of a series of two subscription concerts, and inasmuch as the appearance of the orchestra last spring was more or less a trial concert, this occasion really marked the initial performance of the old Eintracht, now the Newark Symphony Orchestra.

The audience was a representative one and was not only composed of Newark's most prominent musicians and music lovers, but also included not a few persons who had travelled considerable distance to hear this local organization. The enthusiasm was very marked and the audience seemed thoroughly to appreciate the work, both of Mr. Ehrke and his players.

Mildred Potter, contralto, of New York, and Arthur Walsh, violinist, of this city, were the soloists of the evening, and the work of both was very commendable. Miss Potter, who has been heard on so many occasions in and about New York, gave with a delightful style, the aria "Mon coeur s'ouvre a ta voix," from Saint-Saëns' "Samson et Delilah," with orchestra. She also contributed three songs with piano accompaniment—"Dem Unendlichen" (Schubert), "Standchen" (Strauss), and "Life and Death" (Coleridge-Taylor); in addition Miss Potter added two encores, Coleridge-Taylor's "Where the Corals Lie" and "Long, Long Ago." Alexander Berne, who substituted at the last moment for Louis Minier, proved an able accompanist.

Arthur Walsh, a member of the orchestra and the violin soloist of the evening, agreeably surprised his hearers with a splendid rendition of Bruch's difficult G minor concerto, with orchestra. There were a large number of persons present who did not seem to understand that the instrumental soloist was a Newark youth, and a pupil of the conductor, Louis Ehrke. The young violinist has remarkable tone quality and excellent technic. He played the concerto with a great deal of skill and finish, and was obliged to add an encore; he played Mischa Elman's arrangement of Sammartini's "Love Song."

To conductor Ehrke is due the credit for the splendid work of the members of the orchestra on this occasion. For many years he has been the conductor of the Eintracht, and when the orchestra assumed a new name, he still remained the director. Under his leadership the men have been well trained, which fact they fully demonstrated by their playing.

The orchestral numbers included four movements of the Beethoven symphony No. 7; the entrance music of the Gods into Walhalla, from Wagner's "Rheingold," and three excerpts from Berlioz's "The Damnation of Faust," which closed a well rendered and most interesting program.

It is to be regretted that a larger stage could not have been provided for the orchestra. While Wallace Hall is centrally located and well adapted for the average concert, the stage is much too small for an orchestra as large as the Newark Symphony. It is to be hoped that in the new Municipal building, an auditorium suitable for such affairs will be built. Newark needs a new concert hall.

Despite this handicap, the orchestra displayed good tone quality, and in the difficult technical work showed efficient musicianship. Mr. Ehrke conducted with his accustomed skill.

The concert was one thoroughly enjoyed from beginning to end, and one that all present appreciated. Newark music lovers should cooperate with the officers and board of directors in their endeavor to make this organization a civic one. It is deserving of the support of every music loving citizen of Newark.

FESTIVAL CHORUSES GROWING.

Both the Newark and Jersey City festival choruses are growing with rapid strides. Last week's rehearsals were the largest so far recorded and the enthusiasm more marked than ever before.

At the Burnet Street School, last Wednesday evening, the Newark Advisory Committee was invited to the platform and interesting speeches were made by the chairman, Louise Westwood; vice president of the association, J. H. Huntington, Jr., and William Spader Willis, of the Normal School. The members of the chorus were urged to assist the advisory committee in its efforts to increase the present size of the choral body. The next rehearsal of the Newark chorus will be held in the Burnet Street School, Eagle street entrance near James street, on Wednesday evening, January 27. No new singers will be re-

ceived after February 3, so that those persons desiring to join are urged to take advantage of this last opportunity. Applications should be sent to the office of the association, 593 Broad street.

MUSIC NOTES.

The Newark Musicians' Club will hold its first public concert on March 9, in Wallace Hall. A splendid program is being arranged.

The first concert this season of the Lyric Club will be held on Wednesday evening, January 27, in Lauter Hall.

Attention is especially called to an editorial appearing in this issue of the MUSICAL COURIER, which refers, somewhat in detail, to the programs of the May festival concerts.

The benefit concert for war sufferers to be given tonight in Krueger Auditorium will be reviewed in next week's issue of the MUSICAL COURIER.

T. W. ALLEN.

Jenny Dufau in Southern Cities.

Jenny Dufau, the coloratura soprano, sang at Houston, Tex.; Birmingham, Ala., and Brand Whitworth College, Brookhaven, Miss., with emphatic success recently.

The Birmingham and Houston notices follow:

To Houstonian lovers of music of warmth and tone, of clarity of diction and of strength of volume, the concert of Jenny Dufau, coloratura soprano, at the Municipal Auditorium, Sunday afternoon, was an unusual treat. From her opening number, "Oh, Had I Jubal's Lyre," to the final gem of mellow beauty, "The Leaves and the Wind," Mlle. Dufau commanded the closest attention of the audience of 2,500 gathered in the auditorium.

In a way the program might have been called an international program, since Mlle. Dufau sang English, Irish, Scotch, French and German songs. To the people who had read that the singer was born in one of the "lost provinces," Alsace, of French parentage, her enunciation of English words and the beauty of expression of the words and feeling in "My Lady" was a revelation.

To single out one selection and say that it was the best would be an injustice to the remainder of the program, since each number might have been termed "the best" by the lover of that particular style.

But doubtless "Wienlied" was as well received as any other selection and could be centered upon as a selection especially adapted to Mlle. Dufau's beauty of expression and warmth of tone. As the last note of "Wienlied" rose barely above a whisper and yet with the same distinctness of enunciation that the strongest notes of the remainder of the selection had, the audience sat for a minute in perfect silence under the spell of dying music.

"Lilacs," as rendered by Mlle. Dufau, could deserve no better appellation than its own name, "Lilacs." The words, the music, both seemed to be bent upon giving the idea of the exquisite lavender flower, and the melting of the two into a perfect flower of song by the singer attested to the degree of her art.

The ability of Mlle. Dufau as a coloratura soprano was particularly shown in her rendition of the polonaise from "Mignon" and in "L'Oiseau Bleu."—Houston Daily Post, January 10, 1915.

Birmingham has had many excellent musical attractions this season—more than usual—but it can be said without exaggeration that the recital by Jenny Dufau, the coloratura soprano, at the Tutwiler yesterday afternoon, made the hit of the season.

Much was expected of this operatic celebrity, but she more than fulfilled all promises.

The fair young woman would have been exceptionally pleasing were her ability alone considered, but her personality was singularly captivating and greatly heightened the effect of her art.

Like most coloratura sopranos, Mlle. Dufau is at her best in miniatures—dainty little pieces such as made up Group No. 4 of her program. Any lover of music would have been well repaid if he or she had heard only "L'Oiseau Bleu" or "Les Filles de Cadix."

The aria from "Traviata" was sung in fine operatic style and the entire program kept the audience keyed up to a rapturous pitch.

The artist was greeted with tumultuous applause and she graciously responded to several encores.—The Age-Herald, Birmingham, Ala., January 17, 1915. (Advertisement.)

Recitals by Granberry Piano School Pupils.

Two students' recitals by the pupils at the Granberry Piano School, New York, George Folsom Granberry, director, were given on Wednesday evening, January 13, and Saturday afternoon, January 16, at Chamber Music Hall, Carnegie Hall, New York. Those who participated in the first concert were Helen Oliver, Helen Mackenzie, Lillian Salter, Frances Johnson, Beatrice Moore, Mrs. William Palmer Hanson, Charlotte Spooner and the Misses Arnold, Callahan, Burton-Smith, Pfalz, Dondero, Hillhouse, Jeffrey and Johnson. The numbers included compositions by Beethoven, Chopin, Moszkowski, Henselt, Sgambati, Liszt and Paderewski, and a number were played in any minor or major key as the audience desired, illustrating the Faelten system. The composers represented at the Saturday concert were Grieg, Bertini, MacDowell, Schubert, Chopin and others.

Audiences, enthusiastic over the Faelten system and the performances given, were generous in applause and large in point of numbers.

Iowa Treble Clef Club Concert.

A concert by the Treble Clef Club of Cedar Valley Seminary, Osage, Ia., a chorus of twenty-two women's voices, under the direction of Frank Parker, will take place in the Congregational Church, Thursday evening, January 28. The program will include "The Princess of Ys," a cantata for soprano solo and four-part women's chorus by Henry K. Hadley. The soloists will be Frances Cordes, soprano; Florence Tennessy, pianist, and Frank Parker, baritone.

LATER ST. LOUIS NEWS.

St. Louis, Mo., January 21, 1915.

At the ninth pair of symphony concerts Friday afternoon, January 15, and Saturday night, January 16, at the Odeon, Fritz Kreisler was the soloist. The program was one of the most attractive of the season thus far. It was opened by the orchestra, under Max Zach, with Strauss' symphony in F minor. Hadley's "Culprit Fay" was also performed. Nothing new can be said of Kreisler's art. He gave a superb rendition of the Tchaikowsky concerto. His own "Introduction-Scherzo" was played as an encore.

SUNDAY "POP."

The eleventh popular concert on Sunday afternoon, January 17, brought an interesting and enjoyable program.

MUSICAL TEA TALKS ON SYMPHONY.

Last Thursday afternoon at Cicardi's, under the auspices of the Symphony Society, Victor Lichtenstein gave an exposition of the principal numbers played last Friday and Saturday by the St. Louis Symphony Orchestra. Mrs. David Kriegshaber assisted at the piano. About five hundred music lovers attended the lecture.

STRASSBERGER CONSERVATORY RECITAL.

Under the auspices of the Strassberger Conservatory of Music, Estelle Carl, pianist, assisted by her teacher, Samuel Bollinger, pianist, and Haudis Olin, violinist, gave a recital, Thursday night, at the South Side Conservatory.

ST. MARGARET'S SODALITY MUSICALES.

The voice pupils of Warren Lemon gave a musicale, January 16 and 17, for the benefit of St. Margaret's Young Men's Sodality. Special mention should be made of Katharine Walsh and Rose Gannon for their attractive numbers.

CONRATH CONSERVATORY RECITAL.

The pupils of the Conrath Conservatory of Music will assemble at the Odeon for the presentation of a recital program of unusual merit, Wednesday evening, January 20. The participants will be members of the various departments and different grades of the school.

CHAMINADE CHORAL CLUB.

The Chaminade Choral Club gave its annual "stunt" on Wednesday morning, January 13, with the usual jollification. The members entertained each other and a feast was served.

THE MORNING CHORAL CLUB.

The first private concert of the Morning Choral Club, assisted by Frank Gittelson, violinist, was given last night at the Odeon to a very large and appreciative audience. To hear this young and gifted artist was a rare treat, it being his first appearance in this city. The choral sang with finish, precision and fervor, "Longing," by W. Berger; "The Fairies," by G. V. Stanford; "Madrigal," by L. V. Saar; "By the Rivers of Babylon," by Charles M. Loeffler. The chorus was assisted by John Kiburz and L. Mack Close, flutes; Ludwig Pleier, cello; Rodney Saylor, organ; Ida Delledonne, harp. Charles Galloway conducted. This first private concert of the Choral Society was a noteworthy event. The Morning Choral Club has inaugurated a course of music study for a short period each day of rehearsal, at which time the composer and his works will be studied. Last Tuesday the Morning Choral held its first meeting in its new quarters in the Lorelei Building. It has a big auditorium and fine stage, an excellent library and tables where members may look up references.

MONDAY CLUB MUSICAL TEA.

The Monday Club gave its "Musical Tea," January 18, with Mrs. D. P. Moore in charge. Each member was allowed to invite one guest. The program consisted of selections from operas.

MAY BIRDIE DITZLER.

Melba-Kreisler-Ganz

A favorite pastime of the Western critics seems to be to compare Rudolph Ganz, the pianist, with world famous artists in other branches of music. As comparisons are always interesting even if they are not criticism, we quote the following from the Denver Post and San Francisco Bulletin respectively:

"Mr. Ganz plays much as Melba sings. He is technically flawless. He creates admiration for the cultured beauty of his work. He is never sensational; he is never carried away by emotion, but he is masterly in the thing that he accomplishes."

"Ganz is primarily the intellectual pianist, if you take away from 'intellectual' its imputation of coldness. He is intellectual as Kreisler is intellectual, with a highly energetic grasp of the meaning that is in the notes."

Somebody traces "It's a Long Way to Tipperary" to an American vaudeville singer in 1912. Next thing some university of Pennsylvania professor will be finding it inscribed on an Assyrian tablet of 2537 B. C.

NEWS FROM VARIOUS CITIES

San Antonio.

San Antonio, Texas, January 18, 1915.

For the first time in the history of San Antonio, Handel's "Messiah" was given. The well trained chorus of two hundred and fifty voices was under the capable direction of H. W. B. Barnes. The chorus has been rehearsing for four months, and with such thoroughness that not one voice predominated. It was as if one voice were singing. The soloists were: Elizabeth Tudor, soprano; Mary Jordan, contralto of the Century Opera Company of New York; Frank Ormsby, tenor soloist of the Rockefeller Church, of New York, and Frederic Martin, bass, famous in recital and oratorio circles. They were assisted by Clarence Eddy at the organ and Harold Morris at the piano. Every solo voice was adapted to the particular demands of the music. Elizabeth Tudor pleased with her interpretation of "And There Were Shepherds Abiding in the Field," also in "Come Unto Him All Ye That Labor." The quality of her voice was beautiful. Mary Jordan is the possessor of a contralto voice of great warmth and beauty. In the aria, "He Was Despised and Rejected of Men," her voice was truly a voice of sorrow. Frank Ormsby's voice is one of great beauty and power, and he sang the arias for tenor with ease. Frederic Martin's voice had all the necessary qualities for the rendition of that trying aria for bass, "Why Do the Nations?" Clarence Eddy opened the program with two numbers on the new organ, which has just recently been installed in the Empire Theatre. He and Harold Morris shared honors with the difficult accompaniments. Harold Morris' accompaniment to the aria, "Why Do the Nations?" was wonderful. Too much credit cannot be given the director, H. W. B. Barnes. He directed without score. The large chorus will start to work at once on Massenet's "Eve," to be given in April.

Thuel Burnham, the pianist, appeared in recital here under the auspices of the Tuesday Musical Club. He displayed ample technique, fine musicianship and rare interpretative ability. The numbers on his program were by Bach, Mozart, Schubert, Liszt, Schumann, four numbers by Chopin, Rachmaninoff, Borodine, Moussorgsky, and two numbers by MacDowell. The audience was very appreciative, and he was forced to respond to several encore demands.

Florence Hinkle, soprano, appeared in recital here January 11, under the local direction of Oscar J. Fox, organist and teacher of this city. From the beginning of the program to the end Miss Hinkle was a delight to her audience. Her voice has wonderful sweetness, power and flexibility. She sang with absolute ease. She gave four groups, one consisting of Italian and German songs, one of English, one of French and another of English. After each group she was forced to add an encore, and at the conclusion of the program she graciously gave another encore. In the last group of English songs, "All in the April Evening," by Diack, and "Summertime," by Ward Stephens, seemed especially to please. The accompanist was Maude Watkins Ingram.

The first concert in a series of six was given at Beethoven Hall, January 14, by the San Antonio Symphony Society, under the direction of Arthur Claassen. The orchestra comprises fifty-two players, some professional, some semi-professional, some amateur. Elsa Harms, contralto, a San Antonio girl, was the soloist. Her voice has good range and power, and she sang very well the aria of Penelope, "Ich web diess Gewand," from "Odysseus," by Bruch. This number was given with orchestral accompaniment. Miss Harms also sang "Morgen" and "Heimliche Aufforderung," by R. Strauss, with piano accompaniment played by Alois Braun. The orchestra was especially good in the overture, "Rienzi," Wagner, and the "Peer Gynt" suite, Grieg. The two numbers for strings only, "Genius loci," by Thern, and "Babilage," by Gillet, were beautiful. The pianissimo passages were especially well brought out. The next concert will be given on January 28.

The annual election of officers of the Tuesday Musical Club resulted as follows: Mrs. Eli Hertzberg being the life president, the following were elected: Cara Franklin, vice-president; Zulime Herff, corresponding secretary, re-elected; Marguerite Guinn, treasurer, re-elected; Mrs. Stanley Winters, recording secretary, re-elected.

The Tuesday Musical Auxiliary Chorus will give its annual recital in the Gunter Ballroom, January 30, assisted by the following soloists: Mrs. Fred Jones, soprano; Mme. d'Acugna, mezzo soprano; Emmett Rountree, baritone, and Gilbert Schramm, bass. The chorus is under the direction of Jose d'Acugna. The officers are: Mrs. Eli Hertzberg, president; Mrs. Edward Sachs, vice-president and accompanist; Claire Cox, librarian; Mrs. Stanley Winters, secretary and treasurer.

Oklahoma City.

Oklahoma City, January, 1915.

The first meeting of the Ladies' Music Club, led by Mrs. Walter Lybrand, was devoted to American composers. John Alden Carpenter, Henry F. Gilbert, Harriet Ware, Mary Turner Salter, Alfred Price Quinn and Mrs. H. H. A. Beach were represented. The chorus, directed by Rowland D. Williams, gave the "Fairy Lullaby," by Beach, and the "Bander Jacket" from the pen of Mary Turner Salter. A feature of the program was the appearance of the violinist, Isador Bransky, a newcomer to this city. He has played for several years under Arthur Nikisch in the Leipzig Gewandhaus concerts, and prior to his coming to America was teacher in the Jena Conservatory and a member of the Jena String Quartet. His contributions to this program were the andante from the Mendelssohn concerto and the serenata in D by Alfred Price Quinn. His artistic playing and wonderful tone was highly complimented by the press, and his success in this city is now assured. Other participants on the program were Aletha Barr Taft, soprano; Amanda O'Connor, pianist, and Helen Glyod, soprano.

Edwin Vaile McIntyre, organist, gave an evening, entitled "Musical Masterpieces" before a large audience in St. Luke's Church. Beach's toccata and fugue in D minor and Schubert's "Unfinished" symphony were the most important numbers. Saint-Saens and Bizet were also represented. A program of musical miniatures was also

recently given, but the greater interest manifested in the "Musical Masterpieces" program is indisputable proof of the musical growth of this community.

Belzoea Phillips, teacher of piano, presented the little Misses Brock and Huckins in a piano evening at the Lee-Huckins Hotel. A second evening is announced for the near future when the Misses Myer and Coates will participate.

Edwin Vaile McIntyre, of Oklahoma City, has been re-elected president of the State Music Teachers' Association. The convention was held in Muskogee, December 29 and 30. Mr. McIntyre represented Oklahoma City with several organ numbers, closing with a brilliant performance of Weber's overture to "Oberon." A big ovation was given Isador Bransky and Alfred Price Quinn for their performance of Grieg's C minor sonata for piano and violin. Hazel Post, pianist, also of this city, distinguished herself by reading at sight the piano part of Mendelssohn's "Song of Praise," in the absence of the regular pianist.

The second meeting of the Ladies' Music Club was devoted to the study of the "Jewels of the Madonna," by Wolf-Ferrari. Mrs. Julia Black, pianist, gave two intermezzi and Mmes. Edla Lund, A. C. Robertson and Allen Street and W. G. F. Schmidt were the other participants on the program, which was led by Edwin Vaile McIntyre.

This office is in receipt of a splendid year book of the Synthetic Music Club of Shawnee, Okla. The book is most attractively gotten up and contains programs of educational value extending from October to April. Much credit and encouragement is deserved by the club for its progressiveness. Mrs. W. H. Crowder is the president. ALFRED PRICE QUINN.

SEATTLE.

Seattle, Wash., January 1, 1915.

December offered quite a variety of musical activity. Sofia Hammer, the Norwegian singer, sang a program of Scandinavian composers at the Y. W. C. A. Auditorium. She was assisted by Albany Ritchie, concertmaster of the Seattle Philharmonic Orchestra. Judson Mather gave two Sunday afternoon organ concerts at the Plymouth Congregational Church. The Plymouth Choir, under Mr. Mather's direction, offered a very creditable performance of "The Messiah." All the principal churches had special musical programs during the month. The Tabernacle Male Choir, The Svea Choir and The Orpheus Male Chorus, three small Swedish singing societies appeared in a miscellaneous program at the Swedish Tabernacle. Two very good community concerts took place at the Playfield houses. But there were only two concerts of first rank importance, that of the Amphion Society and the recital by John McCormack at the Moore Theatre.

The first concert of the Amphion Society's fifth season, at the Plymouth Congregational Church, was probably the best that this male chorus has ever given. The program opened with Dudley Buck's "King Olaf's Christmas." The sturdy rhythmic, melodic and harmonic characteristics of this work were admirably brought out by Director Madden. George Hastings and H. F. Smith sang the incidental solos. This was the second time this opus was given by the Amphions, the first time being two seasons ago. Then followed in delightful contrast the Southern "Rockin' in de Win'" by Burleigh and "Sally in Our Alley" by Max Vogrich. Mrs. J. MacDonald Fahney, of Victoria, B. C., was the soloist. She sang with fine dramatic power and good voice the "Ritorna Vincitor" aria from "Aida." She also sang a group of songs: "Blackbird Song" by Cyril Scott, "A Memory" by Edna Rosalind Park and "The Lovely Month of May" by W. G. Hammond in a thoroughly artistic manner. She was enthusiastically received by the audience. Tchaikowsky's "Andante Cantabile" was given a wonderfully beautiful interpretation by the Hedley String Quartet, the personnel of which is W. R. Hedley, first violin; M. Kos, second violin; E. L. Busch, viola, and Edith Murray, cello. In the "Fantasie Minuet" by Claude Madden (the talented director of the Amphion Chorus), for string quartet, bass, flute and piano, with the composer at the piano, we had the novelty of the program. Genial, refined aristocracy came decidedly to the fore. It is a composition of exceptional merit. The chorus gave a very impassioned interpretation of Arthur Foote's "Bedouin Love Song." Rheinberger's "Autumn Song," with its varying modes of imagination, was a beautiful number. Then followed Parker's arrangement of the "Loreley" and Max Vogrich's "The Minstrel Boy." The program closed with William G. Hammond's romantic ballad, "Lochinvar." Hammond's musical setting of Walter Scott's poem is particularly appropriate, and the Amphions gave it a most worthy interpretation. Director Madden may well congratulate his chorus and the Amphion Society should salute their artist conductor.

The second attraction in the Ladies' Musical Club series was John McCormack at the Moore Theatre, and it was a concert absolutely in a class by itself. The impression of such singing one carries with him throughout a lifetime. It would be difficult to imagine the great tenor in finer voice, for his singing seemed perfect. The large audience was held spellbound throughout the program and burst into enthusiastic applause after each number, demanding encore after encore, which the artist gave generously, until the program consisted of at least twice the advertised numbers. Perhaps the greatest feature of McCormack's singing is his superb diction. In the remotest part of the theatre, or in fact as far as his voice can be heard, the listener gets every single word. Another prominent feature, and this shows McCormack to be a musician as well as a vocalist, is his inherent sense of rhythm. He never for a moment "leans on the accompanist" for rhythm. He has it absolutely within himself and uses it with authority, while Edwin Schneider follows every emotion of the soloist as if it were one artist instead of two. That is ensemble. This is, of course, as it should be—but how very seldom one hears it so. It would be almost impossible to determine in which numbers McCormack excelled. "A Moon, My Delight," from "A Persian Garden," substituted for Cyril Scott's "Love's Quarrel," by request; "The Lord Is My Light" by Allitsen, which he sang with magnificent dramatic fervor and compelling, convinc-

ing religious emotion; and the group of ancient Irish songs which he sang with such quaint Irish humor, or such sweet Irish simplicity, or such tender Irish emotion, as the particular song called forth, seemed perhaps the favorites. Yet, who could have given a better interpretation of "J'ai pleure en reve" by Hile or a more Handelian example than the recitative and aria from "Jephtha," or a more "operatic" delivery than the "Eluevan le Stella," from "Tosca"? And the encores: "Now Sleeps the Crimson Petal," "I Hear You Calling Me," "Mavis, Awake and Remember," "Mother Machree," "Believe Me If All Those Endearing Young Charms," to mention only a few. When has one here ever heard such finished artistry, such tenderness, such refinement. McCormack is the artist whom one would select among many; one of the few who causes us, involuntarily, to forget entirely that there are such things as method and technique. Of these he is so completely master that one is never conscious of such things when he sings. One only feels the emotions that the poetry and music awaken. He transports his audience into a dream world where everything is beautiful—ideal. The violinist, Donald McBeath, is an artist of exceptional merit. He played an adagio by Ries, a minuet by Beethoven and two Couperin compositions arranged by Kreisler. His playing is characterized by daintiness and refinement.

The first concert of the Seattle Philharmonic Orchestra, which was originally scheduled for December, was postponed and will be given at the Metropolitan Theatre, January 27. Director Spargur is putting forth heroic effort to give the promised series of orchestral concerts, and he should receive more support than has so far been accorded this enterprise.

The Standard Grand Opera Company will present its second week of opera at the Metropolitan Theatre, beginning February 8. "Lohengrin" and "Hänsel and Gretel" will be given alternately. Charles la Gourgue will be the musical director. KARL E. TUNBERG.

Baltimore.

Baltimore, Md., January 20, 1915.

The Orpheus Club, an organization of male singers, under the direction of Alfred R. Willard, gave its first concert of this season on Tuesday night, with Max Landow as the soloist of the evening. The voices of the club are exceptionally well balanced, and the tone quality, particularly of the lower voices, is beautiful. The attacks were uniformly excellent, and there was no raggedness at any time during the evening. The program, in the main, was well chosen, and at all times well sung. The Orpheus Club has proven itself worthy of support, and it remains only for Baltimore audiences to give it encouragement. Solos in the various numbers were sung by James M. Price, Clarence R. Tucker, C. Harry Gerhold and Charles F. Henry. As for Landow, paragraphs might be written of his excellencies. He is a pianist of faultless technique, of delightful poetic sentiment, with a brilliance and vigor adequate for any demands. His tone is warm, with a beautiful singing quality. The first group contained numbers by Sgambati and Brahms, followed by a D'Albert scherzo that was a wonderful piece of arabesque work in Mr. Landow's hands. The group closed with the "Epilogue" from Erich Korngold's "Fairy Pictures." The final selections were Chopin numbers, closing with the B minor scherzo. In response to repeated demands, the "Aeolian Harp" etude was given as an encore.

As an opening service for the large new echo organ at Emmanuel Church, Huntingdon Woodman's cantata, "The Message of the Stars" was given by the choir of forty voices, under the direction of F. L. Erickson, organist and choirmaster. The solo work was done by Marie Smith Duffy, soprano; Mrs. F. R. Moltz, contralto; James M. Price, tenor, and William G. Horn, baritone.

The impending retirement of Mrs. Richard Ortmann from the choir of Grace and St. Peter's Church will bring to its close a professional career of many honors and long duration. Mrs. Ortmann's beautiful lyric soprano voice made its mark immediately upon her debut, at seventeen. Church and synagogue positions were offered to her, and she was kept busy with concert and oratorio work. For some thirty-five years she was the leading soprano of the Madison Avenue Synagogue, and, for about the same length of time of the church of Grace and St. Peter's, from which she is now resigning. Mrs. Ortmann's work has always been marked by artistry of a high order. Her voice is of a beautiful flute-like quality that has always seemed impervious to any strain of cold or fatigue. Her retirement into private life will make a vacancy not easily filled.

A very enjoyable song recital was given at the Arundel Club last Saturday by Eleanor Chase, dramatic soprano. Miss Chase sings artistically, with a keen sense of tonal values. She was warmly received.

Ester Cutchin, pianist, and S. Taylor Scott, baritone, will give a recital in Chestertown on Friday.

Edward Numma Morris, pianist, will play in Roanoke, Va., on Friday, and in Chatham, Va., on Saturday.

Bart Wirtz, cellist, played at the First Presbyterian Church last Sunday night. D. L. F.

Houston.

Houston, Tex., January 20, 1915.

A delightful song recital was given at the Auditorium, January 8, by Mary Carson, now of the New York Century Opera Company, and a former Houstonian. The program included compositions of Horace Clark, Grant Schaefer, Cadman, Ware, Noel Johnson, Neidlinger, W. A. Thayer, Sydney Homer, Meyerbeer, Schumann, Grieg, Giordano, Thomas ("Mignon"), etc. Her work throughout was most satisfactory, especially "La Mamma Morta" ("Andres Chenier") by Giordano, "Cuckoo Clock" by Schaefer. All the French songs were done exceedingly well, every word could be plainly understood in this large auditorium, which accommodates about 7,000. Aldridge

Battelle Kidd, brother of Miss Carson, presided at the piano and shared in the honors of the evening.

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The first big concert of this year was given January 15 at the Prince Theatre by the Woman's Choral Club, assisted by Helen Stanley, soprano. The capacity of the house was tested to listen to one of the most enjoyable concerts ever given in Houston. Miss Stanley's program included selections from Debussy, Brahms, Strauss, Puccini, Campbell-Tipton, William Lester, Osborn Smith and Cadman. Some of the best numbers were "Vissi d'Arte" ("Tosca") and three German songs written for Miss Stanley by Alfred Szendrei. Miss Stanley possesses a lovely voice under perfect control, and she is a beautiful and magnetic woman. Harriet Bacon McDonald, at the piano, was in perfect sympathy with the singer. H. T. Huffman, director of the club, conducted numbers by V. Harris, G. Chopman and G. Borch, with telling effect. The club's big number was "The Slave's Dream," by H. A. Matthews, a choral ballad, with a tenor solo sung by George Doscher, a local man. Mr. Huffman is to be congratulated for this splendid and satisfactory program. Mrs. H. M. Whaling, accompanist for the club, proved to be most efficient in all she had to do. EMMET LENNON.

Ann Arbor.

Ann Arbor, Mich., January 15, 1915.

Last evening two new singers were introduced to the Ann Arbor music loving public, on the occasion of the Belgium Relief concert in Hill Auditorium, under the management of the students of the University of Michigan. The two artists secured were Leonora Allen, soprano, and Albert Lindquest, tenor, both of whom more than lived up to the excellent reputations which had preceded them. An interesting program of lighter classics was rendered most admirably. Miss Allen possesses a beautiful, clear soprano voice of large volume which she handles in a most musicianly manner. Her tones are clear and her enunciation perfect, which, combined with her excellent stage presence, made a deep impression on her audience. Albert Lindquest has a rich velvety voice, full and round, and of an unusually beautiful quality. His perfect control and intelligent musicianship immediately won the large audience. Miss Allen and Mr. Lindquest are both well known artists, having appeared extensively in the concert field last season, Miss Allen being soprano soloist with the Minneapolis Symphony Orchestra on its spring tour of ten weeks. Mr. Lindquest is engaged in similar capacity as tenor soloist for the spring of 1915. Last summer, both artists went abroad, intending to spend the year in special study and professional work, but like many others were forced to return to America because of the war. They were in Paris when the war broke out, and passed through many trying experiences. Mr. Lindquest was held as a German suspect by the Paris officials, and after much difficulty was able to convince the authorities, through papers which he carried, of his American citizenship. When he explained that he was a musician, he was forced to sing for the authorities to convince them of the fact. In company with Miss Allen, he made his way through France and a corner of Belgium to London, and finally succeeded in securing passage home. Reaching America, they decided to spend as much of the winter as possible in Ann Arbor in special study at the University School of Music. During the winter, however, they have both found time to appear in frequent concerts in Chicago, St. Louis, Minneapolis, Milwaukee and other cities. C. A. S.

OBITUARY.

Adolf Wilhartitz.

Adolf Wilhartitz died January 12, 1915, at his home in Los Angeles, Cal. Mr. Wilhartitz was a well known musician both in Europe and America. He had resided for over forty years in Los Angeles and was president emeritus of the Gamut Club of that city. He was born eighty years ago in Prague and studied music in his native city, becoming well known as one of the local composers and directors of choruses, oratorios, and other organizations.

He came to America in 1858, and became musical director of one of the small theatres in St. Louis and director of the singing section of the local Turnverein. In 1861 he enlisted in the service of the North and rose to the rank of Major.

In 1870 he went to Los Angeles and since that time has been identified with the musical life of that city. He always had a kind word for every one, particularly the young musical aspirant, and his very being breathed harmony. Too much cannot be said of the beautiful life led by this illustrious man, who is said to have done more for the real musical life of the great Southwest than any other person connected with the history of that section. He was a man of imposing presence, a well known figure in Los Angeles and universally recognized as a genuinely great musician.

The following program was used at his funeral services in Gamut Club auditorium: Invocation and Prayer, Rev. Wm. Horace Day, D.D.; "Pilgrims' Chorus" from "Tannhauser," Wagner, members of the Gamut Club; address (in German), Mr. Roedel; poem, Carl Bronson; "Destiny," Frank H. Colby; Fred H. MacPherson; eulogy, Chas. Farwell Edson; Andante Cantabile, Adolf Tandler, Brahms' Quintet.

Many representatives of his dearest organization were present as were his Masonic friends, the German associations and clubs, war veterans and citizens.

Martinus Kriens.

Word has just been received from France, that Martinus Everardus Christian Kriens has been killed at the front.

Mr. Kriens was a composer and concert pianist, and was the only brother of Christian Kriens of New York. He was a gold medallist of the Royal Conservatory in The Hague, and member of "The Society of French Composers." At the age of fifteen he conducted his own symphony with his father's orchestra in Haarlem, Holland, and with other leading orchestras in Holland. He was the composer of many instrumental works, and numerous

songs, published by leading European houses. An opera of his was being considered at the Grand Opera in Paris, when war broke out. Mr. Kriens was conductor of the French Opera in Paris, Boulogne, Cairo, and in New Orleans, after which he remained in the United States for several years. He was a native of Holland, but lived mostly in Paris. He joined "The Corps of Foreign Volunteers," and was the first one shot, the company being entirely wiped out afterward, by a shell.

George Frothingham.

George Frothingham, the original Friar Tuck of "The Bostonians" production of "Robin Hood," passed away suddenly at Burlington, Vt., January 19. He had appeared the evening before in a revival of the comic opera "Robin Hood." Mr. Frothingham is said to have repeated the performance of the Friar more than 6,000 times since his first appearance in that role about twenty-eight years ago. He was seventy-five years of age.

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